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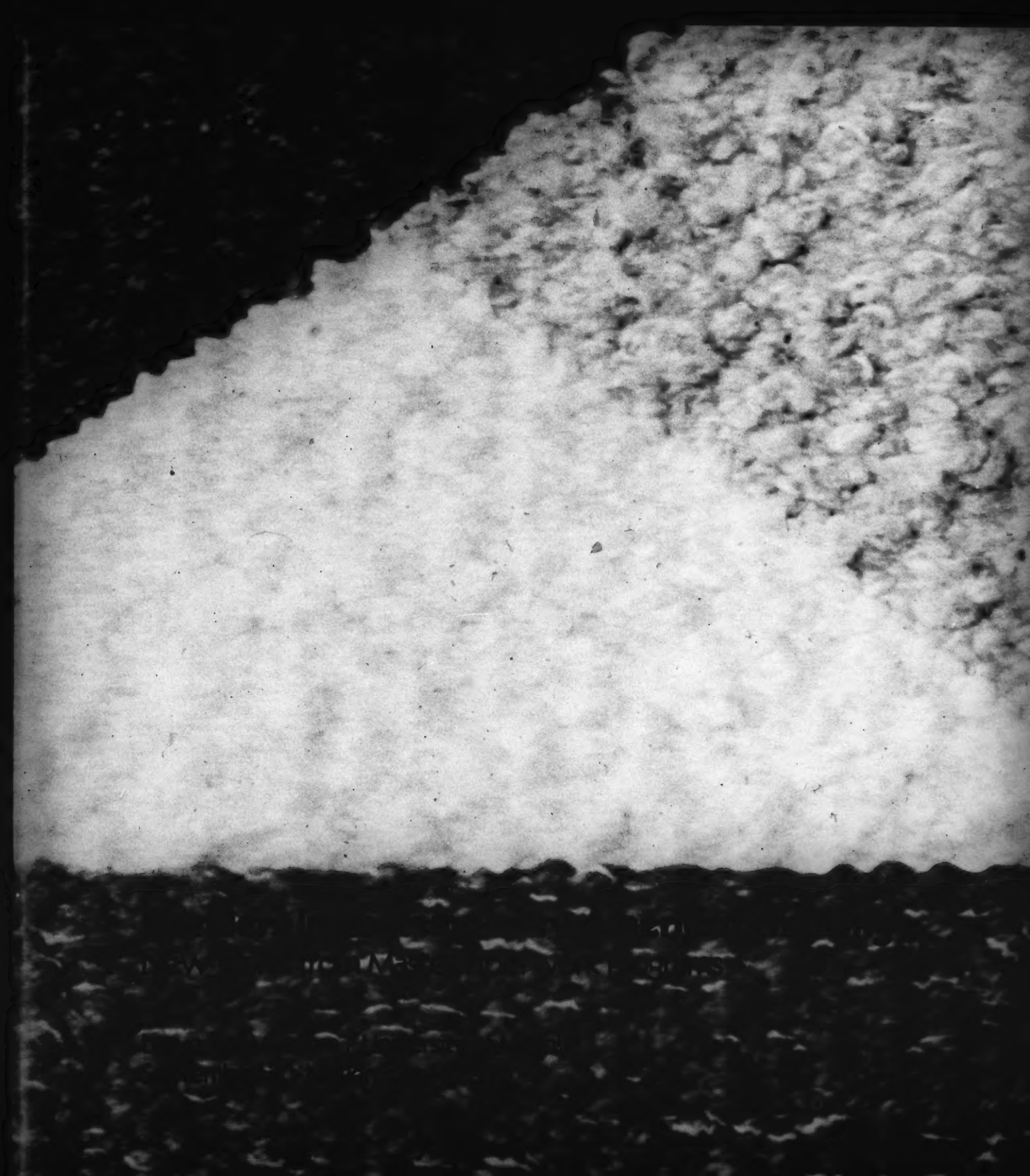

Frontiers in Contemporary American Weaving

New Works from Master Fiberwork Programs

Lowe Art Museum / University of Miami
September 30-November 14, 1976

Information

MUSEUM HOURS: Monday through Friday, 12 noon to 5 p.m. (Offices open 8:30 a.m. to 5 p.m.); Saturday, 10 a.m. to 5 p.m.; Sunday, 2 p.m. to 5 p.m.

MUSEUM INFORMATION: Telephone: 305-284-3535; write to the Lowe Art Museum, University of Miami, 1301 Miller Drive, Coral Gables, Florida 33146.

ADMISSION FREE: Guided tours by volunteer members of the Lowe Art Museum Docent Guild are available. Please call at least ten days in advance.

MUSEUM ART SALES-RENTALS GALLERY AND GIFT SHOP HOURS: Monday through Friday, 12 noon to 4 p.m.; Saturday, 10 a.m. to 4 p.m.; Sunday, 2 p.m. to 5 p.m. Manager, Mrs. Edith Carter.

EXHIBITIONS: The Beaux Arts, the Friends of Art and the Society of the Lowe Art Museum membership fees provide a major portion of the funds necessary to support Lowe Art Museum exhibitions.

INFORMATION: John J. Baratte, Director; Paul E. Thompson, Assistant Director; Brian Dursum, Assistant to the Director; Carol Malt, Registrar; Maryann Sciullo, Museum Secretary; Florence Warren, Receptionist; Verna Sands, Membership Secretary; Elliott Stringer, Building Superintendent; Richard Johenning, Installation Engineer; Victor Zamora, Housekeeper; Stephen Buynak, Electronics Supervisor; Museum Guards: Betty Walker, Chief Guard; Delphine Lewis.

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30 Ken Uyemura, **New Horizon #5** (detail)

Greater Miami

THIRD CENTURY U.S.A.

Bicentennial Project

Preface

One of the functions of today's museum is to raise questions. Indeed part of its educational responsibility parallels that of the artist: To work in that great gray area of the unknown, the uncharted, to take chances on new material or to combine known materials in some unprecedented fashion. In this manner, the viewer ingests his or her own experiences. The problem thus is tougher to chew than pablum, and sometimes less digestible; but the flavor has to come off as more natural and dynamic.

Frontiers In Contemporary American Weaving is such an exhibition. In fact, establishing a set of parameters so it had the opportunity of making sense, of examining "frontiers," was most difficult. As artist Ed Rossbach says in his ensuing essay, "Who today can satisfactorily define a weaving? How comfortable it was only a few years ago..." This phenomenal growth, best understood in our own University by Ken Uyemura, internationally recognized weaver, prompted us to work with him in developing the Museum's Bicentennial year series (American only) around his concept. Mr. Uyemura suggested we work solely with established master's degree programs in colleges and universities. Twenty-five of the twenty-six program directors responded, and their work, along with that of their chosen master's-level students, is included here.

Physically, then, parameters were set. But what of the works themselves? Possibilities for inclusion would still be limitless without further winnowing, and in that case the viewer might well encounter a bewildering array of techniques. Thus, **weaving**, that ubiquitous process, became the basis for final choice of works. Contemporary usage very often includes the word fibers; our chosen definition became: Weaving-fibers is the manipulation, by intertwining, of fibers, either natural or man made. in some manner or other, each piece in this exhibition fits that description, which is neither perfect nor comprehensive, and so permits a wide variation of artistic approaches, while providing a sense of cohesiveness to the exhibition.

I have commented many times about the wealth of talented people within the University of Miami, and am delighted to do so again. Mr. Ken Uyemura of the Art Department faculty has provided wise counsel and assistance throughout the organization of this exhibition. His essay, a unique look at four recent master's degree candidates under his tutelage, follows. The Lowe Art Museum has thus become a conduit from which you, the viewer, have access to and insight about this University's highly-respected art teaching program and its people. So you are the true beneficiary of the talent available on this campus.

I also thank Mr. Donald L. Wyckoff, President of the American Crafts Council, for his guidance with the exhibition, and for his introduction that follows. Finally, my sincere appreciation to Mr. Ed Rossbach for his help, and for his interesting essay examining briefly the recent history of weaving and fiberworks.

Together, these three articles will be of help to you, the viewer, in coordinating your own thoughts about the works in **Frontiers In Contemporary American Weaving.** The works, of course, are their own best expression.

John J. Baratte
Director

Frontiers in Contemporary American Weaving

It is difficult now to imagine the time when the fiber arts in America consisted primarily of pattern weaves executed on looms. With the notable exceptions of Native American weaving which employed fairly bold designs in exciting colors, the weaving in the United States employed limited color and was motivated by practical needs.

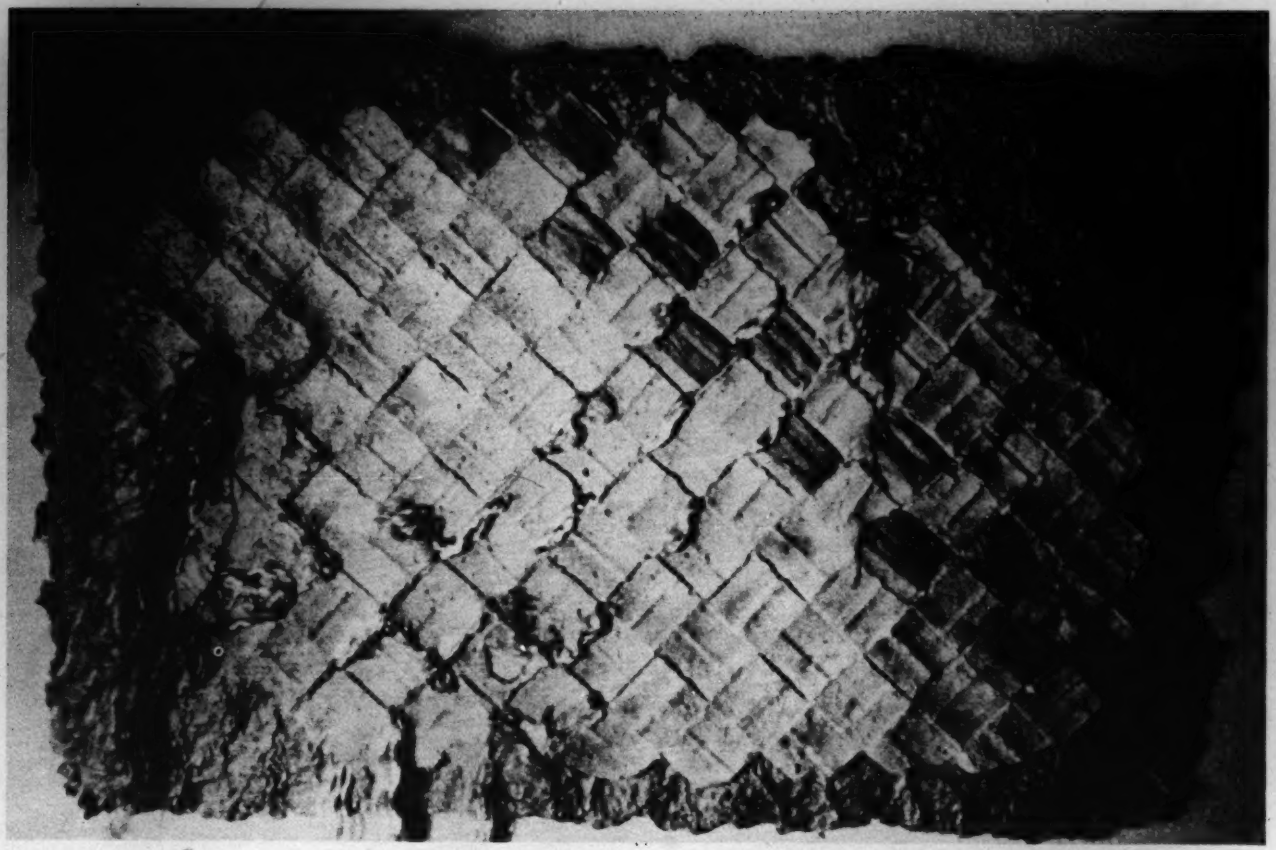
It is also difficult to realize that the innovative contributions of Dorothy Liebes are barely a half century old. So much has happened in a short time. In contemporary America fiber artists now have a major influence on the cultural environment of the world. It was only in 1963 that the American Crafts Council's Museum of Contemporary Crafts opened what was then hailed as a 'revolutionary' exhibition. Called "Woven Form," the exhibit included the pioneers who were pushing out the frontier which is the focus of the exhibition being documented by this catalogue.

Certainly it is appropriate that teachers in our colleges and universities have been asked to be a part of the selection process for this exhibit. It is, after all, the instructors who will continue to motivate and perpetuate the significant qualities of our cultural contributions. That there are twenty-three colleges and universities (indeed there are more who are not included) participating is in itself a major statement. It was not too long ago when it would have been impossible to locate but a very few institutions with degree programs in weaving — or in any of the crafts.

The art of the United States has grown in stature as a result of the contributions of crafts people who have imbued their work with individual and creative presence. The colleges and universities represented here are to be congratulated for helping young people discover the pleasure derived from their own skills. Certainly, it is this pleasure that motivates the growth of individuals towards new frontiers.

Donald L. Wyckoff, President
American Crafts Council

8 Jan Wagstaff, **Window Landscape**



10 Kathleen Gaston, **Old Chinese Papermold**

Fibers: Large and Small

This is a good time to be involved with textiles. As the textile arts are being explored by more and more people, the dimensions of the medium are exploding, with an outpouring of lively fiberwork occurring throughout the world. The fabrics of the past acquire a new wonder and vitality for us as they are comprehended in the light of today's explorations.

Certainly being a teacher of textile today is challenging. Students with their free-wheeling ingenuity, innovation and energy are almost disconcerting. Everything seems uncharted despite all the precedents for today's fiberwork, but these precedents happened in such different contexts. Now, coming to terms with the complex aesthetic problems of fiber must be accomplished in an uncertain framework of technique and materials. With the quest for unlimited aesthetic expression in fiber, the familiar boundaries of results, tools, and even the medium itself have disappeared.

The goals seem ill-defined. The criteria for judging works are vague. Who today can satisfactorily define a weaving? How comfortable it was only a few years ago when fiberwork could be assessed according to utility standards or even according to established principles of decorative design. But, as I said at the outset, it is a great time to be working in textiles.

Textiles today are very large or very small. A few years ago they were medium-sized, so that if you went to an exhibition you could expect to see three-yard lengths of upholstery, drapery, or suiting, nicely woven, with good selvages and neatly hemmed at each end according to a prescribed method. Today, it would be surprising to see a three-yard length of fabric hanging in a decorator's showroom. When the revolution occured in textiles, sometime in the 'fifties, weavers began exp[illegible]ions which had nothing to do with utility fabrics; most emph[illegible]ally, their fabrics were not utilitarian.

At first, they were thought of as wall hangings, but not in the sense of the decorative wall hangings which were popular earlier in the century. The distinction was difficult to explain yet the weavers felt the distinction. Their work was not to be thought of as decorative ... it was not interior decoration any more than a painting or sculpture was interior decoration, even though it was used to decorate an interior. The weaver was solving aesthetic problems using fiber as a medium. If the work later provided a color accent as a point of interest in an interior, that was all right, but that was not the essence of the creation.

As this change occurred, weavers began to identify themselves more and more with art with a capital "A". They recognized that they were solving the same spatial problems as painters and sculptors of the period. Earlier, they had been content to think of themselves as weavers, then as designers, and as designers-craftsmen. Finally, they rejected all these designations in favor of artists working in the medium of fiber.

Therefore, personal expression was the important thing, not the loom or certain standards of technical proficiency. Weavers seemed to actively reject the loom. Instantly they were no longer weavers — for weaving required the loom. Without the mechanism that had been absolutely essential to all the earlier exhibited fabrics — upholstery, drapery, suiting — the fiber artist had to explore, to find new forms for his work.

Without the loom, conventional textiles could still be produced. There were always knitting, crocheting, macrame, and those other techniques which had somehow been relegated to the handiwork page of certain journals for women. The new fiberworkers began to investigate these techniques, discover their potentials and characteristics. The workers were not copying patterns but were using the basic constructural figurations for their own purposes.

At the same time, these fiber artists turned to historical textiles and to the reconstructions of researchers who had analyzed historical textiles earlier in the century. One of the richest sources of inspiration was the work of d'Harcourt in analyzing Pre-Columbian textiles. Inspiration was also found in the published research on Scandinavian netting and cardweaving; the knotless netting of New Guinea; and the knotting of Mexico and Colombia. All these involve the use of yarns in ways other than weaving.

Gradually, and most recently, this exploration led to an investigation of the expressive potential of fibers other than as linear elements. The felts of Central Asia and the tapa cloths of Oceania inspired uses of fiber other than those constructed with linear elements. Suddenly, paper and felt appeared among the most vigorous areas of exploration.

While textile artists were expressing fiber construction so energetically, comparable work was occurring in the dyeing and printing of textiles and in embellishment through embroidery, quilting, layering, etc.

The looms have been comfortable, providing a rectangle of fabric, while the other techniques were not necessarily horizontal/vertical. The new results were described as organic, or free-formed, and distinct from woven rectangles. They were not flat planes. The surfaces often rippled and buckled, the textiles moved off the wall surface, and the aesthetic problems being solved were no longer the problems of textile planes.

Decorative weaving of the past had been rectangular, identified with painting, but decorative. The new work tended to be spatial, and, concerned with the problems of space, it identified with sculpture. While some of it appeared as relief, on a wall, other fiberwork came in-the-round, free standing. It dealt with space in the same way that more generally-acknowledged sculpture dealt with space.

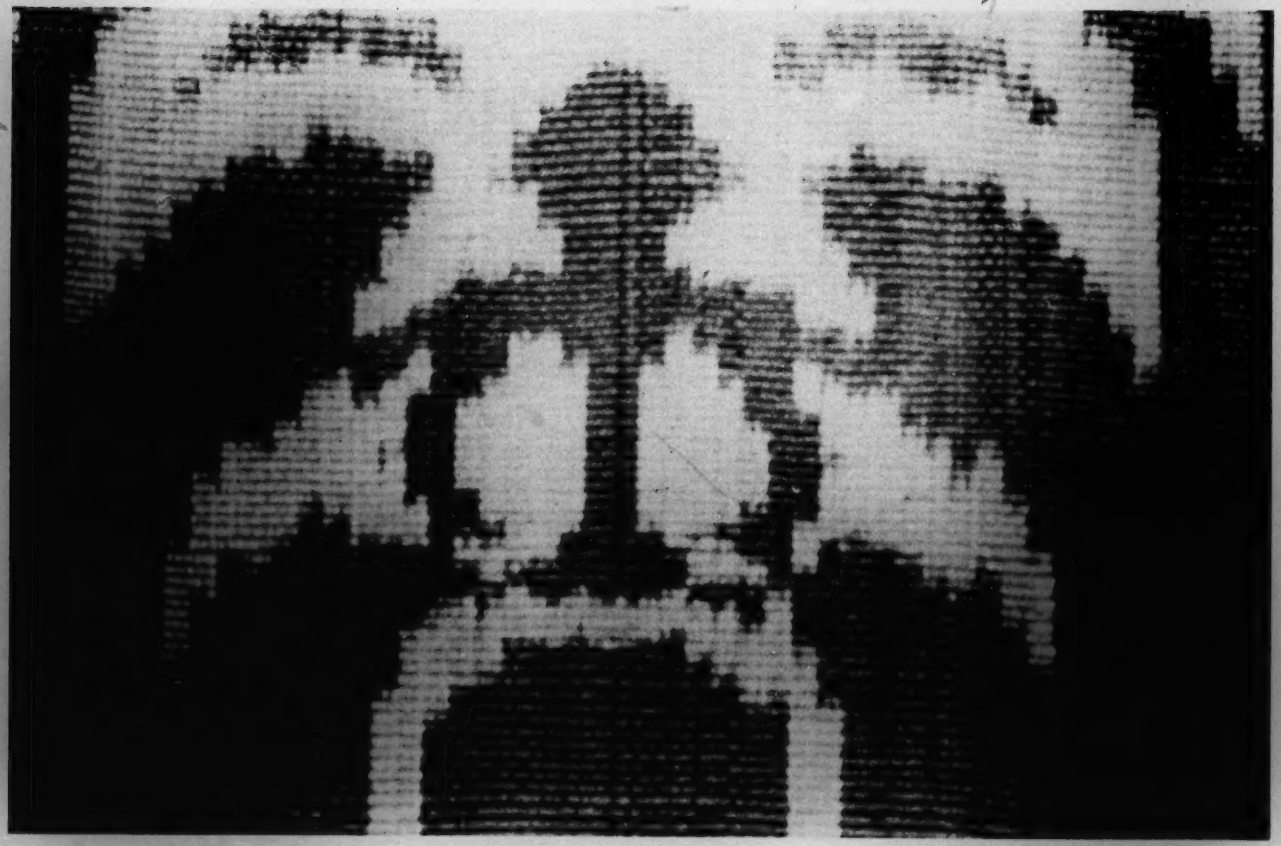
As paintings and sculpture became larger and larger to function in relation to new architectural volumes, fiberworks also became larger and even thought of as architectural pieces. They appeared most prominently in lobbies of public buildings, in reception rooms of large offices, and so on. Many of these works were monumental in size. Almost as a reaction to this largeness, small and very personal fiberworks began to appear. Many were enclosed in glass or in plastic boxes to emphasize a preciousness and a private quality as opposed to the strident, vigorous works which were functioning in public buildings. Each expression was valid and meaningful to the artist.

Today, when everything seems to be going on at once, the fact is that the emphasis is on the two extremes. This separation seems to have been consciously achieved: One important exhibition will accept nothing smaller than a certain size, while another important exhibition will accept nothing larger than a certain size.

Size has become a curious criterion for fiberwork at the moment. Certainly, the contrast between monumental and miniature makes for stimulating exhibitions and seems to provide opportunities for fiberworkers to move in the direction most appropriate to the expression intended. The current phase of textile work seems full of options, yet certainly in a few years will be looked back upon as curiously restrictive. Directions are fascinating to observe; speculation about future works is a lively pastime.

Ed Rossbach

September 9, 1976



17 Lissa Muench, **Red Face** (detail)

In Praise of Graduate Students: "You gotta work with what you get"

The day after an intense critique session at which I expressed my annoyance for not seeing a greater quantity of work, there appeared on my office door a sign that read: "You gotta work with what you get."

The four graduate students I've had since the beginning of our MFA program have each been exceptionally different in character, background and sensibilities. A more varied lot I couldn't ask for. However, they share certain common characteristics and attitudes which are essential in the make-up of a successful graduate.

First, there was Suzann. Suzann was an honors student and majored in archeology as an undergraduate. She got taken with the fabric area while taking a general crafts course as an elective. Possessing a keen mind, intellectually oriented, with a facility to draw relationships, she quickly grasped the wide spectrum of possibilities and proceeded to explore as many aspects of the field as possible. She was in and out of batik, pattern weaving, photo sensitive printing of fabric, silk screening, tapestry, ikat, rug techniques, stitchery, hooking, etc. She did a research paper on the gauze and leno weaving of the Peruvians. She designed and executed an ikat design rug that won first prize in the National Home Fashion League competition.

Suzann was a strongly independent and a rather private person. She did not particularly seek criticism. Trial and error was her method. She was disciplined but kept irregular working hours. Her work habits tended to be on the unruly side, but she was persistent and methodical. She always completed what she started out to do. Her work had an exacting scent of Suzann. Her scent was unmistakable.

Barbara, I think, has always known what she wanted to do. She speaks of herself as always being a fibers-oriented person. She was initiated at three years old, weaving rag pot holders. Having an awareness of responsibility, she waited her turn by first enabling her husband to establish his career and by raising a family. She came on strong when she got her chance. She majored in sculpture and fibers as an undergraduate. An avid reader and collector of art books and magazines, she has her pulse tuned to the current scene. Unlike Suzann, her direction and interests were already reduced to a particular area. With canvas strips, sheets and yardage, she leads and manipulates her planes into a statement of subtle changes, contrasts and undulating surfaces. Barbara works toward brevity and purity — where less becomes more — to a minimal impact.

Highly motivated and strong minded, Barbara, too, was very independent in her appearance to her work. Unlike Suzann, she sought out criticism. She exhibited confidence in her work which was reinforced many times with awards and prizes. She was well disciplined and faithfully kept regular working hours. While keeping her own work private, she shared her knowledge with undergraduate students and made an excellent instructor with techniques and the development of ideas. Whatever she did had a particular scent, which was Barbara's. It was unmistakable.

Val is super sensitive, super active and super talented. Val cares, and tears flow freely. Val is a maverick. She was an art education major and taught art in the public schools for awhile. Then, off she went to the South Pacific islands to teach English. She has a good collection of South Pacific artifacts. A graduate sculpture major at the beginning, her natural tendencies toward more sensual materials lead her to the fibers field. A highly developed personal reaction to people, events, and materials and techniques have been resulting in three demensional statements at times rather pure and direct, at times whimsical and outlandish. Techniques are always a means to Val. Where technique fails, innovation takes over. Her media is a constant love affair. She can fall in love with a roll of butcher paper one week; the next week it may be graph paper, surgical gauze, or dacron fluff. Her current affair is with fiber glass fabrics.

Val is very much her own boss. She does what she has to. No problems seem too difficult to solve. She finds her way. She is not afraid to seek criticism and advice. Discipline is no problem for her. Work habits are, but this doesn't seem to bother her. Because of Val's nature and her highly personal approach to her problems, and sometimes because of her choice of material, her work always has a scent distinctively her own. It is unmistakable.

Joan is a joy. By contrast to the other three, she is a qualified weaver. Her interests and problems are that of a weaver. She has a thorough background, having spent a year weaving at the National Institute of Design at Ahmedabad, India. She qualifies further with an undergraduate degree in art history, and as a professional costume designer with university theaters. She has also worked in art galleries. With all this, she brings to the loom a highly refined and sensitive sense of color and surface enrichment. With knowledgeable appreciation of the broad scope and tradition of weaving, she has no desire to go off the loom.

Joan's working habits are that of a well organized weaver. Balls, tubes, skiens and shuttles of colors are all in their places. Samples of exotic fabrics, baskets, photos of colors of nature and birds are neatly displayed for her reference. Her working environment is further enhanced with hanging plants. When she weaves you can hear the changing of the harnesses and rhythm of the beater. Joan is still a bit cautious and conservative, but that, combined with her sharpened sensitivity to color and all its nuances and to textural enrichment, gives her work a delicate but spicy scent. Her scent is unmistakable.

All four are moving toward a significant recognition of their true value and potential as artists. They are giving meaning to their own experiences with personal touches of their sense of self. Their works are permeated with a scent unmistakably their own.

Ken J. Uyemura
Associate Professor,
University of Miami

Exhibition

Listed alphabetically by state.

UNIVERSITY OF CALIFORNIA, BERKELEY, CALIFORNIA

ED ROSSBACH, PROFESSOR

1 Small Montana Tunic, 18″ x 30,″ canvas and newspaper.
2 Large Montana Tunic, 46″ x 60,″ canvas and newspaper.

"Unfortunately the program in textiles at Berkeley is being fazed out. Therefore, no more graduate students are being accepted."

Mr. Rossbach received a B.A. at the University of Washington, an M.A. at Columbia University and an M.F.A. at Cranbrook Academy of Art. He is currently a professor of design at the University of California, Berkeley. His works are among the collections of the Museum of Modern Art, New York, "Objects, U.S.A."

PAT CHARLEY, STUDENT

3 Fiber Construction I, 12″ x 18,″ cloth, paper, weaving yarn, feathers.
4 Fiber Construction II, 15″ x 25,″ plaiting, yarn and paper.

Pat Charley received a B.A. at the University of Kentucky, has exhibited at the California State Fair in Sacramento and is currently an M.F.A. candidate at the University of California at Berkeley.

NATASHA TORRES, STUDENT

5 Red Netting, 16″ x 19,″ knotless netting.
6 Iridescent Netting, 5″ x 7,″ knotless netting.

Ms. Torres received a B.A. from San Fernando State, an M.A. from Columbia University and is working towards an M.F.A. at the University of California, Berkeley.

CALIFORNIA STATE UNIVERSITY, CHICO, CALIFORNIA

JAN WAGSTAFF, PROFESSOR

7 White Curtain, 68″ x 66,″ tapestry with painted canvas.
8 Window Landscape, 72″ x 56,″ woven tapestry-multiharness.

"My work and the images that I use are everyday observations of my environments. The work reflects how I feel."

Jan Wagstaff received a B.F.A. and an M.F.A. from the California College of Arts and Crafts. She is currently a Professor in the Art Department of California State University, Chico.

KATHLEEN GASTON, STUDENT

9 Spring Paperwork, 12″ x 17,″ hand made paper embellished with cotton tape, nylon rope and water colors.
10 Old Chinese Papermold, 29″ x 31″ x 1,″ bamboo framework, raffia, sisal, and jute interlacement; handmade paper on back.

A native of California, she has recieved a B.A. from California State University, Chico, and is working towards an M.A. at the same institution.

DEBRA MARKLEY, STUDENT

11 Untitled, 28″ x 25,″ white landscape weaving.
12 Untitled, 15″ x 15,″ landscapes with stuffed frames, weaving.

Debra Markley is a native Californian, received a B.A. from California State University, Northridge and is presently an M.F.A. candidate at California State University, Chico.

CALIFORNIA STATE COLLEGE, FULLERTON, CALIFORNIA

CLINTON MCKENZIE, PROFESSOR

13 A complete Strategy, 26" x 18," crochet, raffia.
14 A Short Story, 13" x 13," woven handspun wool and linen.

"My art work is autobiographical... purpose is to capture the essence or feelings that I associate with these experiences and to isolate them, amplify them, and share them... I work for an atmosphere that generates the curiosity and questioning wherein every response becomes a discovery."

Received a B.S. in Art Education at Macalester College, St. Paul, Minnesota and his M.F.A. at Cranbrook Academy of Art in Michigan. Is currently an Associate Professor of Art at California State University in Fullerton. His works are among the collections of the Delaware Museum, Newark Museum, and Detroit Institute of Art.

KATHY HORN, STUDENT

15 Color Covertness, 72" x 72," linen weft and canvas warp.
16 Stain of the Plain, 72" x 108" x 3/9," three layer weaving of linen warp and stained canvas weft.

Received a B.A. in San Diego State University and is currently an M.A. candidate at California State College, Fullerton.

LISSA MUENCH, STUDENT

17 Red Face, 4' x 5,' ikat on wool warp and jute weft.
18 Lavender Face, 6' x 8,' ikat on wool warp and jute weft.

Received a B.A. at California State College, Fullerton, and is currently an M.A. candidate in the same institution.

CALIFORNIA STATE UNIVERSITY, LOS ANGELES, CALIFORNIA

VIRGINA HOFFMAN, PROFESSOR

19 Perma-Furl, 5" x 7" x ⅛," woven monofilament and wire.
20 Off-White Whale, 3' x 3' x 10,' woven.

"My interest in the process of weaving has been to use the loom and fiber as tools to produce modular 3-D forms. I am more interested in the use of the medium for expressional purposes than for the production of utilitarian objects."

Received a B.A. at Miami University, Oxford, Ohio, an M.A. at Columbia University, and an Ed. D., also at Columbia University. Has exhibited nationally and internationally in such places as Cranbrook Arts Academy, Fairtree Gallery, New York, and the Camden Arts Centre, London, England, Mini Tapestry show which travelled throughout Europe. Currently is Professor of Art at California State University, Los Angeles.

LISSA HEINEMAN, STUDENT

21 Licorice Weaving, 5' x 2⅛' x 1,' woven tapestry using black and red licorice candy.
22 Wheat Field, 6' x 8' x 1," woven tapestry.

Born in 1952, received her B.A. at Immaculate Heart College. Ms. Heineman's most unusual media has been licorice, which she has woven into various, colorful hangings, some of which have been consumed. Presently is working on her M.A. at California State University, Los Angeles.

KEVIN MINNEY, STUDENT

23 Untitled, 8' x 1,' diameter, cair (coconut hair rope), jute, cane.
24 Untitled, 6'8" x 17" diameter, cair, jute, cane, wool, roviny.

Native of San Francisco, California, received a B.A. at Occidental College, Los Angeles. Has exhibited in Thone Hall and is presently an M.A. candidate at California State University.

UNIVERSITY OF CALIFORNIA, LOS ANGELES, CALIFORNIA

JAMES BASSLER, PROFESSOR

25 Ikat, Purple, White, Green, 20″ x 8′, silk, wool.
26 Ikat, Red, White, Orange, 45″ x 70″, silk, wool.

"...As I weave one piece the formation of the next piece comes into mind. I enjoy the isolation of Oaxaca because I am away from the movements and influences that are going on elsewhere."

Mr. Bassler received a B.A. and an M.A. from UCLA. He has previously taught at the Rochester Institute of Technology and the Santa Fe International Folk Art Museum. He is presently a professor at UCLA.

HIROMI ODA, STUDENT

27 Untitled, 9′ x 5′, paper, linen, paper fiber, acrylic.
28 Untitled, 5′ x 3′, paper, linen, paper fiber, acrylic.

Ms. Oda, a native of Japan, studied at Cranbrook Academy and received an M.F.A. from UCLA.

UNIVERSITY OF MIAMI, CORAL GABLES, FLORIDA

KEN UYEMURA, PROFESSOR

29 Five Shuttles, 66″ x 100,″ shuttle forms in wood manipulated with yarns; five pieces.
30 New Horizon #5, 92″ x 94,″ tapestry, wool and synthetic yarns.

"...I know that everything in nature has order and structure, whose logical sequences climax in re-growth. My tapestries are tightly structured in design, like in nature, almost like in music, too. I hope their melodies are clear..."

Mr. Uyemura received a B.F.A. from Alfred University and an M.S. from Florida State University. His works have been exhibited nationally and internationally. He has received several awards, and is presently an Associate Professor in the Art Department of the University of Miami.

VAL CARROLL, STUDENT

31 Three Woven Units, 6′ x 5′ x 4,″ cheesecloth and stainless.
32 Flamingo, 4′ x 15′ x 15′, fiberglass.

Ms. Carroll received a B.A. from the University of Wisconsin, a B.F.A. from Florida International University and an M.F.A. from the University of Miami. She has participated in many exhibitions and won several awards including the Penland School of Crafts Scholarship.

JOAN WILSON, STUDENT

33 Untitled, 7′ x 7′, cotton weaving (green warp).
34 Untitled, 12′ x 2′, cotton weaving (red warp).

Ms. Wilson attained a B.A. in Art History from Wayne State University in Detroit. She is presently an M.F.A. candidate at the University of Miami.

UNIVERSITY OF GEORGIA, ATHENS, GEORGIA

EDWARD LAMBERT, PROFESSOR

35 3 Textures, 6′ x 3½′ woven acrylic and jute.

36 Thoughts About Landscapes, 10′ x 10′ wrapped cotton.

"A wide range of experiences in both surface design and fabric structure help produce fiber artists with a broad base upon which to build their own work, and from which to develop their creative directions."

Mr. Lambert received a B.F.A. from the University of Wisconsin and an M.F.A. from Cranbrook Academy of Art. He is currently teaching in the University of Georgia.

SUSAN HARLAN GINGLES, STUDENT

37 Jackie Purse, 34″ x 15⅛″ x 5½,″ stitched mixed media.

38 A Resting Place for Grey, 25″ x 22″ x 10,″ mixed.

Ms. Harlan received a B.F.A. from Auburn University and is currently an M.F.A. candidate at the University of Georgia.

CONNIE OLIVE LAMONT, STUDENT

39 Evolution Drift, 6′ x 31″ x 44,″ coiled mixed fiber.

40 Cranial Stone, 7′ x 20″ x 4,′ coiled mixed fiber.

Ms. Lamont received a B.A. from Columbus College, and an M.F.A. from the University of Georgia.

UNIVERSITY OF HAWAII, HONOLULU, HAWAII

PATRICIA EBERT, PROFESSOR

41 Soft Angle, 3′ x 4½,′ wool, synthetic yarns, double corduroy, 1976.

42 Highway, 4′ x 6,′ wool and synthetic yarns, double corduroy technique with rya, 1976.

"I believe the responsibility of a fiber instructor is to set the most open environment possible for free creative expression. I prefer to have idea dominate technique and material. Being an art form, fiber assignments should involve posing a problem, and having students work out creative solutions. The problems may be visual, conceptual, philosophical, or pertaining to a literary, social, or psychological theme. The goal of fiber art should be one of communicating ideas, problems and new ways of thinking."

Ms. Ebert received a B.F.A. at the University of Wisconsin, in Madison, Wisconsin. Her M.F.A. was attained at the University of Wisconsin, Millwaukee. Her works have been in the University of Wisconsin Art Gallery, the Shrbyn Gallery, Chicago, and Fairtree Gallery, New York.

JUDITH FOX, STUDENT

43 Kite, 4′ x 3′ x ½,″ double weave fiber, linen, cotton, rayon, 1975.

44 Shroud, 10′ x 4′ x 2,′ fiber woven tubular weave, cotton, wool, nylon, 1976.

B.A., University of Hawaii, Honolulu, Hawaii.

ELIZABETH TRAIN, STUDENT

45 Centering, 25″ x 30″ x 10,″ weaving on steel framework, 1976.

46 Elephant Foot Peak, 30″ x 35″ x 25,″ weaving on steel framework, 1975.

B.A., University of Hawaii, Honolulu, Hawaii.

SOUTHERN ILLINOIS UNIVERSITY, CARBONDALE, ILLINOIS

JOAN LINFAULT, PROFESSOR

47 Shroud V Llorona, 9′ x 6′ woven, photosenstiized satin, quilted-stuffed.

"For the past two years I have been working with photographs, putting them into cloth ... mixing up stories in my weaving ... They have no beginning and no end ... I am just interested in the human condition."

Ms. Linfault received a B.S. in Art Education from State University of New York, and an M.F.A. from Southern Illinois University. She has received several awards including Honorable Mention, Mid-States Craft Exhibition and Bruckman Textile Award, Mississippi River Craft Show. Currently is a Professor of the Art Department at Southern Illinois University, Carbondale, Illinois.

ROBIN BECKER, STUDENT

48 Blood Stains on Satin Sheets, 156″ x 31″ x 8,″ weaving of cotton, satin.

49 Three Gentle Ladies, 68″ x 44″ x 1½,″ weaving of linen, silk, coconut, wood, silkscreened images.

Ms. Becker is a native of California, received a B.F.A. in Printmaking from Arizona State University and is presently an M.F.A. candidate at Southern Illinois University.

JAMES H. SANDERS, STUDENT

50 Recycled Loveseat; Landscape, 84″ x 40″ x 25,″ cotton, chenille, wool, fleece, nylon.

51 Musical Seduction, 50″ x 15,″ embroidery and dye crayon, quilted stuffed cotton.

Mr. Sanders has received a B.F.A. from Southern Illinois University. He has participated in various exhibitions and one man shows.

ART INSTITUTE OF CHICAGO, CHICAGO, ILLINOIS

PARK CHAMBERS, PROFESSOR

52 Bound Lingam 1, 2, 3, 44″ x 68″ diameter, cotton cording and gesso.

53 Map, 4′ x 4′ stretched canvas and cotton cord, graphite.

"Fiber is any substance that can be separated into threads or thread-like structures for working. Thus, my primary concern is to encourage students to develop an awareness of fiber and to use it as a medium for the expression of ideas."

Born October 29th, 1942 in Wheeling, West Virginia. Received his B.F.A. and M.F.A. at Kent State University. Is currently an Associate Professor in the Art Institute of Chicago. Is represented by Deson-Zaks Gallery, Chicago.

TINA HOLDER, STUDENT

54 Richard If Only, 3′ x 6′ x 15,″ recording tape.

55 Vinyl Sculpture, 5′ x 15″ x 15,″ vinyl.

Native of Guiana, S.A. and born February 11th, 1946. Attended Kent State University, received a B.F.A. at the Art Institute of Chicago. Presently finishing her M.F.A. in the Art Institute of Chicago.

JANINE KINKA, STUDENT

56 Wig, 10″ x 15″ x 15,″ fabric.

57 Punch Line, 8″ x 14″ x 48,″ fabric.

Born on September 17th, 1945, a native of Lohr-Am Main, Germany. Received a B.F.A. at the Art Institute of Chicago. Currently an Instructor at Lewis University and is also finishing her M.F.A. at the art Institute of Chicago.

NORTHERN ILLINOIS UNIVERSITY, DEKALB, ILLINOIS

MAHBOOB SHAHZAMAN, PROFESSOR

58 Epistle, 30″ x 68″ x 2,″ overlay tapestry.

59 Epitaph in Blue, 30″ x 68″ x 2,″ overplay tapestry.

"...art is an intellectual disposition or habit which in the scholastic terms is that stable something in the mind which enables a man to work with full awareness."

Dr. Shahzaman is a native of Kabul, Afghanistan. She was educated in the University of Punjab, Pakistan. Received an M.S. from the University of Tennessee and received a Doctorate in Art Education from Columbia University. Her works are in many private collections including the Arrowmont collection. Is presently a Professor in the Art Department of Northern Illinois University.

VIRGINIA ROUS, STUDENT

60 Chicago, 12½″ x 16″ x 3,″ hand plied gray thread with black polyester tufts, suspended in plexiglass.

61 Four Squares, 54″ x 54″ x 16,″ handspun gray and white wool.

Ms. Rous received a B.A. from Rockford College and attained her M.A. from Northern Illinois University. Has participated in various exhibitions and a one person show at Northern Illinois University.

JO ANN GARAAS SKABO, STUDENT

62 3:2 Series-Number III, 96″ x 27,″ mixed fibers, twills and tapestry.

63 Perception Modules-Series II, 32″ x 32,″ stitched canvas.

Ms. Skabo received a B.S. from North Dakota State University, and is currently studying in the M.F.A. program in fibers and metals at Northern Illinois State University.

WESTERN ILLINOIS UNIVERSITY, MACOMB, ILLINOIS

JOANN SANDERS, PROFESSOR

64 Kachine Rose, 55″ x 37″ x 1,″ rosepath slit tapestry, silk and wool.

65 For the birds, 41″ x 13″ x 10,″ double weave and sdumak-woll, synthetic and hand spun.

"When working on a piece the loom is my best friend and my worst enemy: We struggle together yet fight for the rule of the creation at the same time. The end result must be a happy compromise..."

Received an M.F..A. from Tyler School of Fine Arts, Temple University. Currently an Associate Professor in the Art Department, Western Illinois University. She has participated in several exhibitions throughout the country.

SUSAN DOLBEARE, STUDENT

66 Desert Dusk, 57″ x 44″ x ¼,″ double weave tapestry with rya knots and tabby using handspun and dyed wool yarn.

67 Cache, 47″ x 21″ x ½″ to 4,″ double weave sculpture, partially stuffed.

B.A. in Art education, now working towards an M.A. in weaving, fiber, and watercolor, both at Western Illinois University. Currently teaching high school art.

NANCY MCMANUS, STUDENT

68 Mapped, 55″ x 19″ x ½,″ tapestry, wool.

69 Ante Mane, 29″ x 23″ x 1½,″ tapestry, wool and mohair.

Received a Bachelor's degree in English, and is now working toward an M.A. in weaving, fiber, and watercolor, both at Western Illinois.

ILLINOIS STATE UNIVERSITY, NORMAL, ILLINOIS

NAOMI WHITING TOWNER, PROFESSOR

70 It was Going to be a Bear, but I Didn't Have Enough Brown, 7″ x 4′ x 8′, linen, wool, mohair, cotton, rayon, rya structure.

71 Mystical Tones, 7′ x 32″ x 6″, crochet interlacing, wrapping & knotting, wool cotton, synthetics, linen.

"Master of Fine Arts programs are designed to meet individual student needs with the expectation that participants will develop intellectual maturity, aesthetic vision and technical competency in their visual work."

Native of Providence, R.I. Received a B.F.A. from Rhode Island School of Design, an M.F.A. at School of American Craftsman, Rochester Institute of Technology. Has participated in numerous international, national, regional and local exhibitions. She is currently a Professor of Art, Textiles, at the Illinois State University.

CHARLOTTE FUNK, STUDENT

72 White Zip, 42″ x 50″, mixed.

Native of Milwaukee, Wisconsin, received a B.S. at the University of Wisconsin-Whitewater, an M.S. at Illinois State University and is a candidate for an M.F.A. She has participated in various exhibitions, one man shows and her works are in several private collections nationally and internationally.

INDIANA UNIVERSITY, BLOOMINGTON, INDIANA

BUD STALNAKER, PROFESSOR

73 Penland Sun, 94″ x 95″, tapestry, wool, linen.

74 Strips and Stripes, 96″ x 96″.

"Our program has an underlying commitment to the acquisition of information, coupled with a concern for one's personal growth and its relationship to that person's textile imagery."

Mr. Stalnaker, a native of Nebraska, received a B.A. from the University of Washington, and an M.F.A. from the University of Oregon. He is presently an Associate Professor at Indiana University.

SUSAN HARRIS, STUDENT

75 Undulating Twill, 17½″ x 28″, wool, cotton.

76 Sensuous Form, No. 2, 6′ x 4′, rya, wool, linen.

Ms. Harris received a B.A. from Purdue University, and is currently an M.F.A. candidate at Indiana University.

CATHERINE JOSLYN, STUDENT

77 Netted Construction, 6′ x 5′, weaving.

78 Crocheted and Plaited Muslin Bedcover, 6′ x 7′, weaving.

Ms. Joslyn, a native of Ohio, received a B.S. at Colby College in Waterville, Main. She is presently a M.F.A. candidate at Indiana University. Her work is included in private collections.

UNIVERSITY OF IOWA

NAOMI SCHEDL, PROFESSOR

79 Paper Cradle, 30" diameter x 3', three dimensional, paper cord warp, rice paper weft and watercolor.

80 Death Wish Cradle, 60" x 40" diameter, three dimensional, double weave and braiding, wool and linen.

"As a teacher, I want to generate in my students the same excitement I feel about working in fiber at a time when the barriers between media (art and craft) are breaking down. The weaver is now free to innovate, to express concepts according to his or her own inner will. My own work is a melancholy statement on the population explosion. The cradles are empty."

Received her B.F.A. and M.F.A. from Yale University. Studied at the American University in Washington, D.C. Presently Associate Professor of textile design at University of Iowa.

SUE KUFFEL, STUDENT

81 Untitled, 3' x 4,' non loom piece, discharge tie dye, interwoven.

82 Sculptural Wall Piece, 75" long x 32" wide, wool, cotton, goat hair.

Received her B.F.A. from the University of Iowa in 1975. Currently is a graduate student of textile design.

CHELSEA MILLER, STUDENT

83 Paper Series #3, 4½' x 15," mixed media, reeds, cheesecloth.

84 Loop Series, 3, 4, 5, 5' x 12" and 14" x 16," woven cotton, string, monofilament, paper, wax.

Born in 1950, received her B.F.A. from the University of Iowa. Currently a graduate student of textile design.

UNIVERSITY OF MICHIGAN, ANN ARBOR, MICHIGAN

SHERRI SMITH, PROFESSOR

85 Lacquer, 7' x 6" x 12,' mohair.

"...students do the kind of work that I expect from my Department: clean, sensitive, concerned with structure, innovative and bold in use of techniques and materials.

Ms. Smith has received a B.A. from Stanford University and an M.F.A. from Cranbrook Academy of Art. She has participated in major exhibitions and several one woman shows. In 1970 she received the Young Americans Fellowship Grant.

KATHY HOYER, STUDENT

86 Tikal, 8' x 8,' welt cork.

87 Ric-Rac, 6' x 11,' welt cord.

Ms. Hoyer attended Arizona State University, received a B.A. from Colorado State University and is an M.F.A. candidate at the University of Michigan.

ROBIN MULLER, STUDENT

86 Interchangeable Warp, 3' x 4⅛,' wool.

89 Interchangeable Warp, 3' x 6⅛,' wool.

Ms. Muller received a B.F.A. in crafts from Virginia Commonwealth University. She is presently an M.F.A. candidate at the University of Michigan.

CRANBROOK ACADEMY OF ART, BLOOMFIELD HILLS, MICHIGAN

GERHARDT KNODEL, PROFESSOR

90 Up and Away, 7′ x 2′ x 12′ expandable fabric sculpture, resist-dyed silk, rayon cords.

91 Light Space, Moon Space, Tree Space, Night Space, 5′ x 20″ x 8′ four wall silk panels.

"Of all the materials that are part of our lives, nothing is as close to us as cloth! Fiber alters our appearance and defines aspects of our living environment. I find life in the medium; it breathes and responds. In turn, so do I."

Gerhardt Knodel received a B.A. at the University of California, Los Angeles, attained his M.A. at California State at Long Beach. Currently director of the Fiber Department at Cranbrook.

BARBARA COOPER, STUDENT

92 Antenna, 6′ x 1′ x 1′ sisal, raffia, wax, wire, miscellaneous yarns.

93 End Game, felt, cardboard, leather, resin, wire and wire screen.

Barbara Cooper received a B.F.A. at Cleveland Institute of Art, studied at Case Western Reserve and at Penland School of Crafts and is currently an M.F.A. candidate at Cranbrook Academy of Art.

MICHAEL OLSZEWSKI, STUDENT

94 Paragraph, 40″ x 70″ silk resist and direct dye.

95 Alphabet Study, 53″ x 40″ silk wax resist and direct dye application.

Mr. Olszewski has studied at the Kansas City Art Institute, received a B.F.A. at the Maryland Institute and is currently an M.F.A. candidate at Cranbrook Academy of Art.

TYLER SCHOOL OF ART, TEMPLE UNIVERSITY, PHILADELPHIA, PENNSYLVANIA

ADELA AKERS, PROFESSOR

96 The Fifth Gate, 108″ x 96″ handwoven, two panels, linen, horsehair, sisal, wool.

97 Threshold of Illusion, 96″ x 72″ handwoven, linen, horsehair, sisal, wool.

"...the artist creates out of the materials of his own life. By working together and sharing in the inummerable struggles of growth, vision is enhanced and the ultimate goal of being able to communicate a part of ones' self through the work of art becomes a way of life."

Ms. Akers, a native of Santiago de Compostela, Spain, later moved to Havana where she graduated from the University of Havana. She then attended the School of Art, Art Institute of Chicago, and Cranbrook Academy of Art. She has participated in numerous exhibitions, received several awards, including a Grant from the National Endowment for the Arts, 1974. She is currently an Assistant Professor in the weaving department at Tyler School of Art.

AKIKO KOTANI, STUDENT

98 Toshiko Transit, 96″ x 45½″ x 1″ black and white wool fiber.

99 Toshiko Transit, 96″ x 45½″ x 1″ black and white wool fiber.

Ms. Kotani, a native of Hawaii, received a B.F.A. from the University of Hawaii. Studied weaving with Mayan Indians in Guatemala and is currently an M.F.A. candidate at the Tyler School of Art.

NANCY MCGEE, STUDENT

100 Grid Series #1, 40″ x 40″ wool and linen tapestry.

101 Grid Series #2, 40″ x 40″ wool and linen tapestry.

Ms. McGee, a native of Pennsylvania, attained a B.F.A. in Fashion Design from the Philadelphia College of Art. She is an Associate Professor at Moore College of Art in Fashion Design. She is currently an M.F.A. candiate at Tyler School of Art.

CARNEGIE-MELLON UNIVERSITY, PITTSBURGH, PENNSYLVANIA

LOUISE PIERUCCI, PROFESSOR

102 Calico Grid, 32" x 60," jute.
103 Interwoven Jute III, 36" x 36," jute.

"The essence of weaving is the basic interlacing of threads. In my own works I attempt to enlarge this intersection of threads."

Louise Pierucci is an autodidactic. She has participated in many exhibitions including the International Tapestry, held in Switzerland in 1967. Her works are in various collections. She is presently a professor in the Art Department of Carnegie-Mellon University.

JULIE STAELIN, STUDENT

104 Wool Rug, 5' x 9,' wool
105 Arms, 4' x 4½'

Ms. Staelin received a B.S. from the University of Michigan and is presently an M.F.A. candidate in weaving at Carnegie-Mellon University.

DIANE VARGO, STUDENT

106 Dynamo Curves, 30" x 44" x 15," mixed.
107 Orange Crate, 12" x 15" x 50," wool.

Diane Vargo received a B.F.A. from Carnegie-Mellon. She has participated in various one woman shows. Her works are included in Ray Gallery Collections and Gallery upstairs. Presently she is a M.F.A. candidate at Carnegie-Mellon.

NORTH TEXAS STATE UNIVERSITY, DENTON, TEXAS

ROGER THOMASON, PROFESSOR

108 Moon Disc, 20" in diameter, coiled wool, sisal mixed.
109 Twined Form, 10" x 12," twining, sisal, wool.

"Philosophizing about my own work and its content seems redundant to me. I would hope that it speaks for itself. If it does not, it fails as a statement..."

Mr. Thomason received a B.F.A. and an M.F.A. from the University of Kansas. He has participated in numerous exhibitions and one-man shows. He has written several articles and is presently an Associate Professor of Art at North Texas State University.

JEANNE ERICKSON, STUDENT

110 Self-Portrait with Enclosures, 9' x 6' x 2,' wool tapestry on cotton warp.
111 3 Columns, 84" x 120" x 2," rya knots, plain weave assembled.

Ms. Erickson has received a B.A. from the University of Texas at Arlington. She is presently an M.F.A. candidate at North Texas State University. She has participated in several shows and has taught through the Department of Continuing Education.

DIANNE KIRK, STUDENT

112 Untitled, 12" x 9⅛" x 8," fiber coiled basket, white rayon over clear tubing.
113 Evening in La Grange, 23" x 13" x 1⅛," wall hanging beads strung on a fishline in linen warp.

Ms. Kirk received a B.A. from North Texas State University and is presently an M.F.A. candidate there. Has been a teaching Fellow in the Art Department at North Texas State University.

TEXAS WOMANS' UNIVERSITY, DENTON, TEXAS

CORKY STUCKENBRUCK, PROFESSOR

114 Wall Pocket IV, 3½'x 4,' woven with a weighted warp, fiber Greek wool.

115 Folds II, 8'x 3,' woven on a loom with a weighted warp.

"...Fiber, in particular, conveys warm, organic, sensuous and often totemistic qualities. The humanizing aspect of the crafts can help counteract the often impersonal aspects of our culture."

Ms. Stuckenbruck received a B.A. in anthropology from the University of California and an M.F.A. in textile design from the University of Kansas. Has participated in several exhibitions; recently was included in the Houston Designer-Craftmen Show.

SUE HARL, STUDENT

116 Every Dog Needs A Friend, 48"x 43," crochet, fiber (mohair and mylar)

117 256, 7'x 26," crochet-fiber hair.

Ms. Harl, a native of Oklahoma City, received a B.A. in Art Education from Central State University and completed the masters program in weaving at Texas Womans' University.

SHERRY SMITH, STUDENT

118 Merlin's Coat, 6'x 2,' loom woven, fiber.

119 Broken Tube, 6'x 4,' loom woven with a weighted warp, fiber.

Ms. Smith, born in Texas, received a B.A. in Weaving from Texas Woman's University. Her work reflects the colors, textures and organic forms of the West Texas desert. Currently a candidate for an M.A. in Fibers at Texas Woman's University.

UTAH STATE UNIVERSITY, LOGAN, UTAH

TETSUO KUSAMA, PROFESSOR

120 Untitled-F, 70"x 18"x 2," woven tapestry.

121 Uneri-1, 52"x 26"x 15," woven tapestry.

"...my pieces represent a kind of simplicity; my creative process is involved in eliminating elements so that the result is simple and strong."

Mr. Kusama is a native of Japan. He received a B.F.A. from Musashino Art University in Tokyo. He attained an M.F.A. from Cranbrook Academy of Art. He has participated in numerous exhibitions and received the Craftsmen's Fellowship Grant in June, 1976. Presently, he teaches in the Art Department of the University of Utah.

JULIA CONNELL, STUDENT

122 Wedge Weave, 42"x 33," woven tapestry.

Ms. Connell received a B.A. from California State University. She has participated in the national invitational show Textiles: Past and Prologue. Currently is an M.A. Candidate at Utah State University.

TERRY L. MCRAE, STUDENT

123 Prismatic Promise, 36"x 12"x 10," hand woven strips and wrapped in rainbow colored yarns.

A native of Arizona, Ms. McRae received a B.A. in interior design from Brigham Young University. Presently she is in the M.A. program of Utah State University.

VIRGINIA COMMONWEALTH UNIVERSITY, RICHMOND, VIRGINIA

JOHN D. HAWTHORNE, PROFESSOR

124 Plane VII, 8′ x 35″ x 18,″ net and fabric construction.
125 Plane I, 8′ x 40″ x 25,″ net construction.

"...People who are now involved with fibers are responsible for further development... It's so easy to ride on the crest of previous success. I think the movement will slow down if people are directed back into the past, and not reapplying what has been done into further progress."

Mr. Hawthorne received a B.A. in Fashion Design from Colorado State University, and an M.F.A. in Fiber from Cranbrook Academy of Art. He presently is a Professor of Fibers at Virginia Commonwealth University.

CATE FITT, STUDENT

126 Still Life for Harriet
127 Night Road Coat

Ms. Fitt received a B.A. from Sarah Lawrence College in Visual Arts. Her works are in private collections throughout the United States, England and Australia. She presently teaches quiltmaking at The Virginia Museum and is an M.A. candidate at Virginia Commonwealth University.

UNIVERSITY OF WISCONSIN, MILWAUKEE, WISCONSIN

JIM PETERS, PROFESSOR

128 Inter-Texture, 5′ x 7,′ plaited wool.
129 Problem 1, Arrangement 2, 5′ x 3,′ woven and wrapped wool.

"...the media is of secondary importance to concept and content in an art work... the fiber artist must be a good craftsman, capable of performing well in a variety of media."

Mr. Peters, a native of Pennsylvania, received a B.F.A. from the Cleveland Institute of Art and an M.F.A. from Cranbrook Academy of Art. He is presently an Associate Professor of Art at the University of Wisconsin.

EDWARD COOK, STUDENT

130 Sarcophagus No. 1, 8′ x 3′ x 3,′ woven and crocheted fiberglass and polyethlene yarn.
131 Sarcophagus No. 2, 7′ x 3′ x 3,′ crocheted nylon and polyethylene cord.

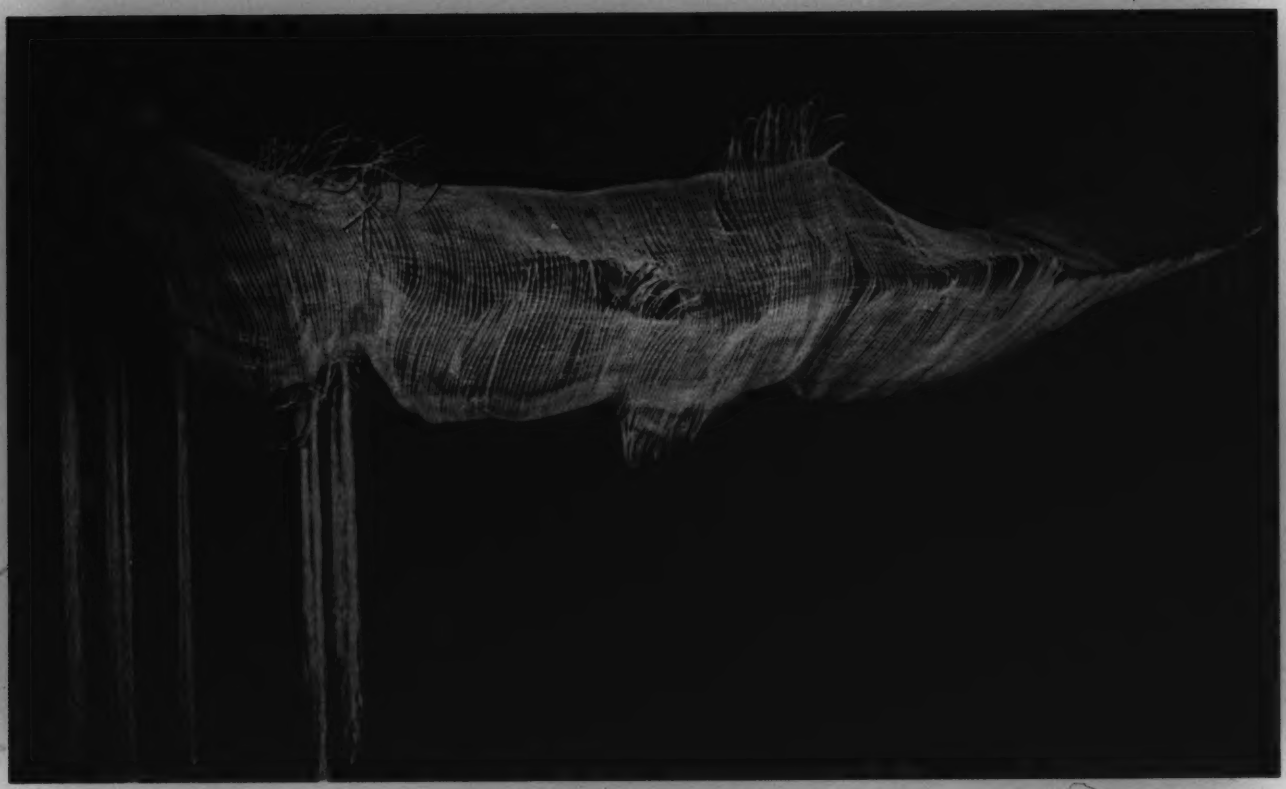
Mr. Cook, a native of Wisconsin, received a B.A. from St. Francis College in Milwaukee, and an M.F.A. from the University of Wisconsin. He presently is the Art Coordinator for the Catholic Diocese of Milwaukee.

BEVERLY JEAN SEMMENS, STUDENT

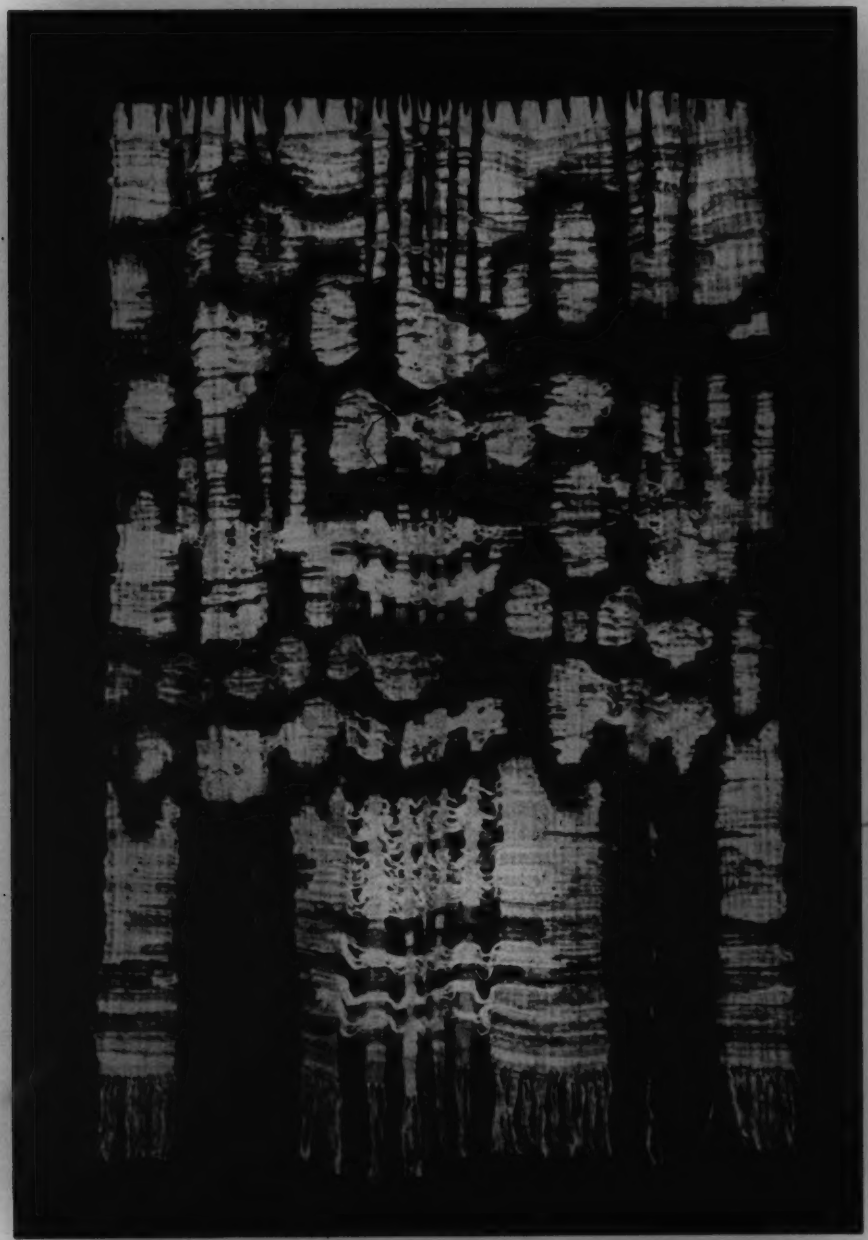
132 Firescope No. 1, 6′ x 12,′ multimedia quilting and weaving.
133 Firescope No. 2, 6′ x 12,′ quilting and wrapping.

Ms. Semmens is a native of South Dakota. She received a B.S. from the University of Minnesota, an M.A. from the University of Kansas, and an M.F.A. from the University of Wisconsin. She presently is an Associate Professor of Art at the University of Cincinnatti.

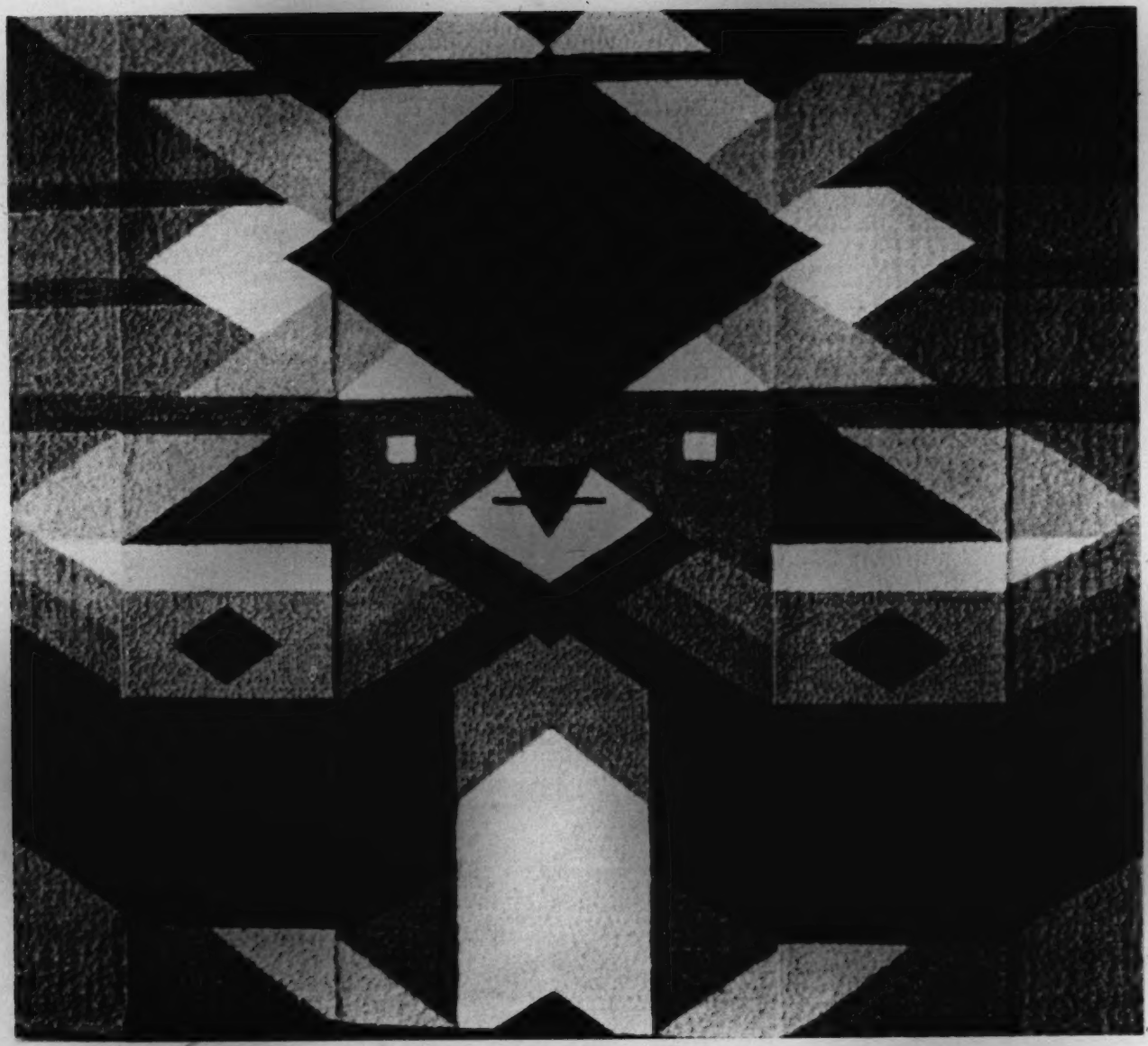
15 Kathy Horn, **Color Covertness** (detail)



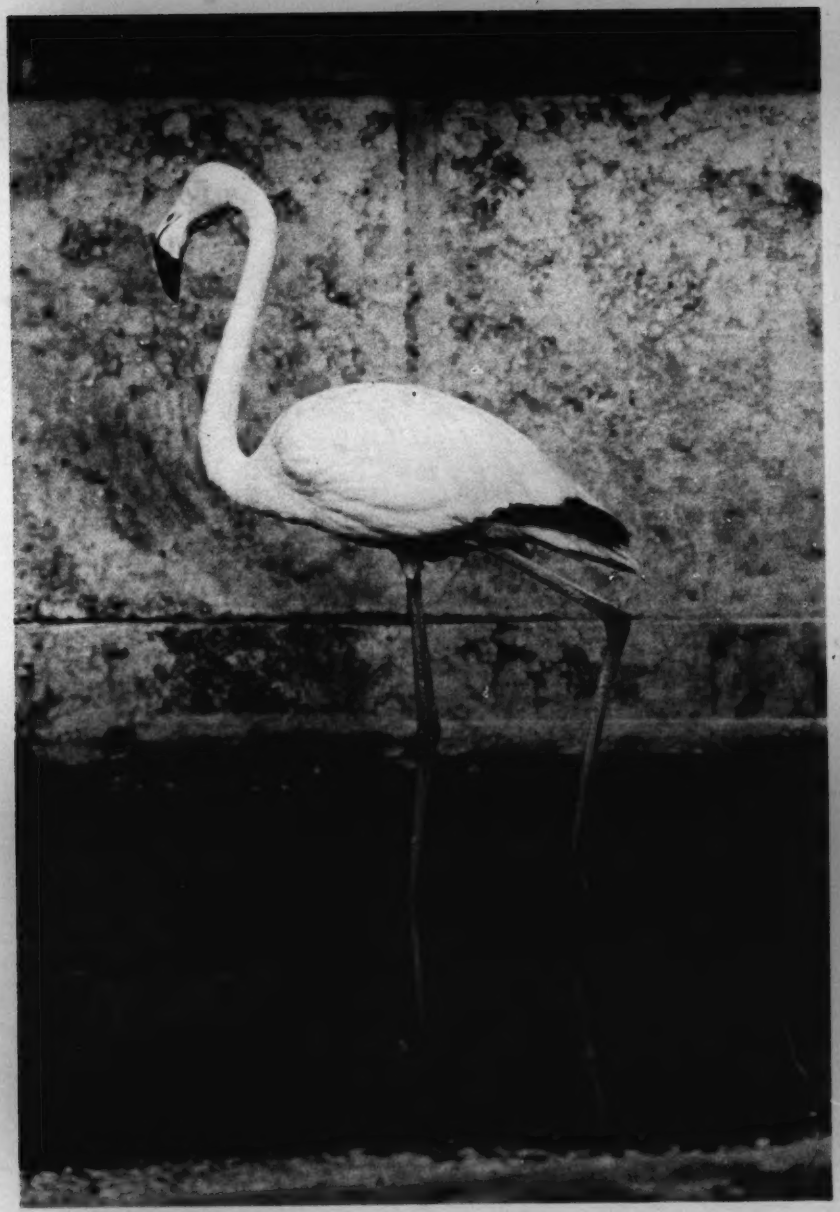
20 Virginia Hoffman, **Off-White Whale**



26 Jim Bassler, **Ikat, Red, Orange, White**

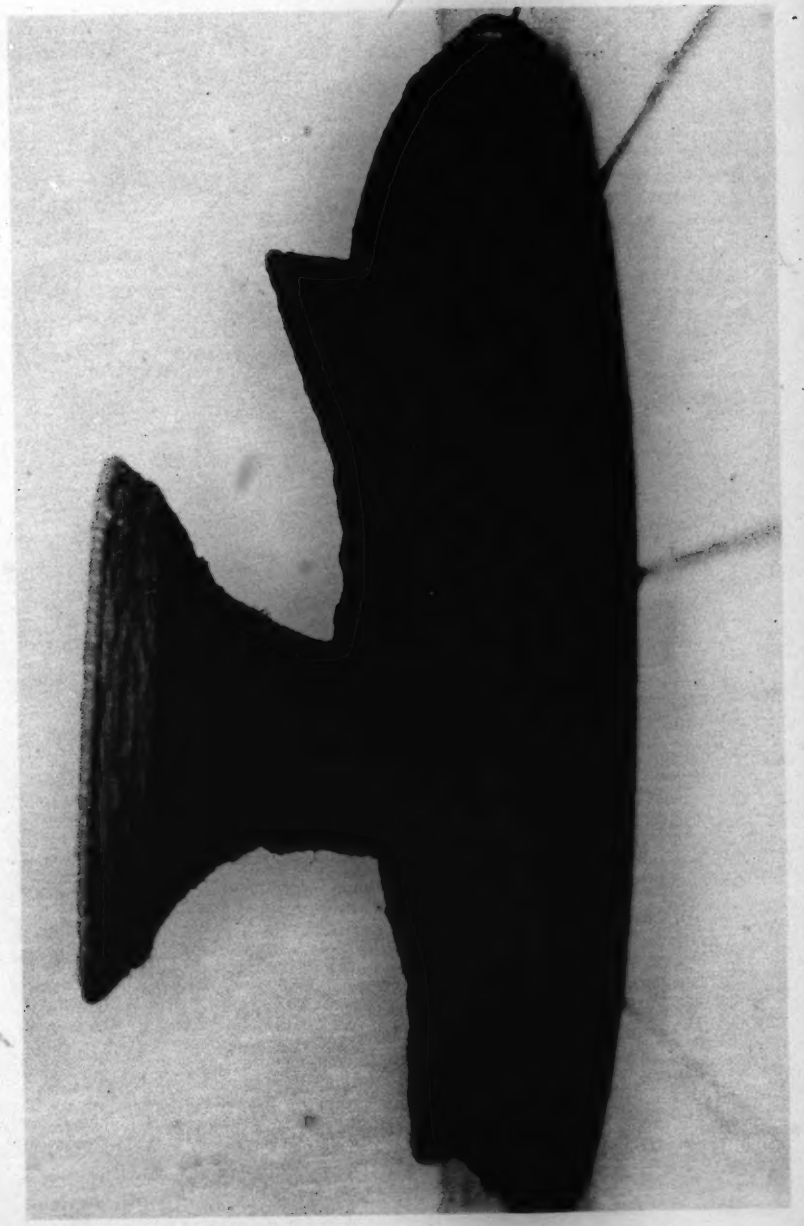


30 Ken Uyemura, **New Horizon #5**



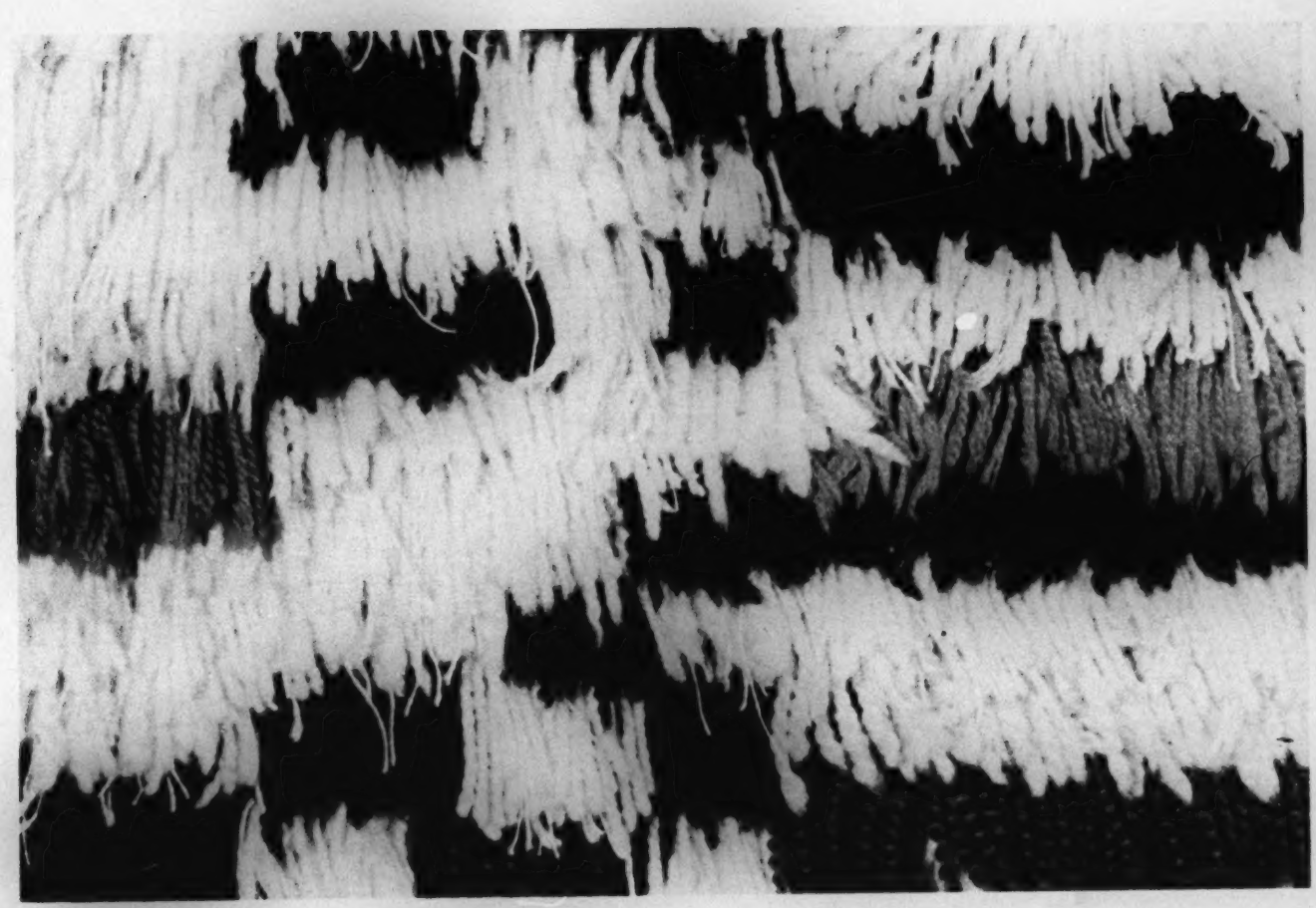
32 Val Carroll, **Flamingo** (detail)

36 Edward Lambert, **Thoughts About Landscapes**



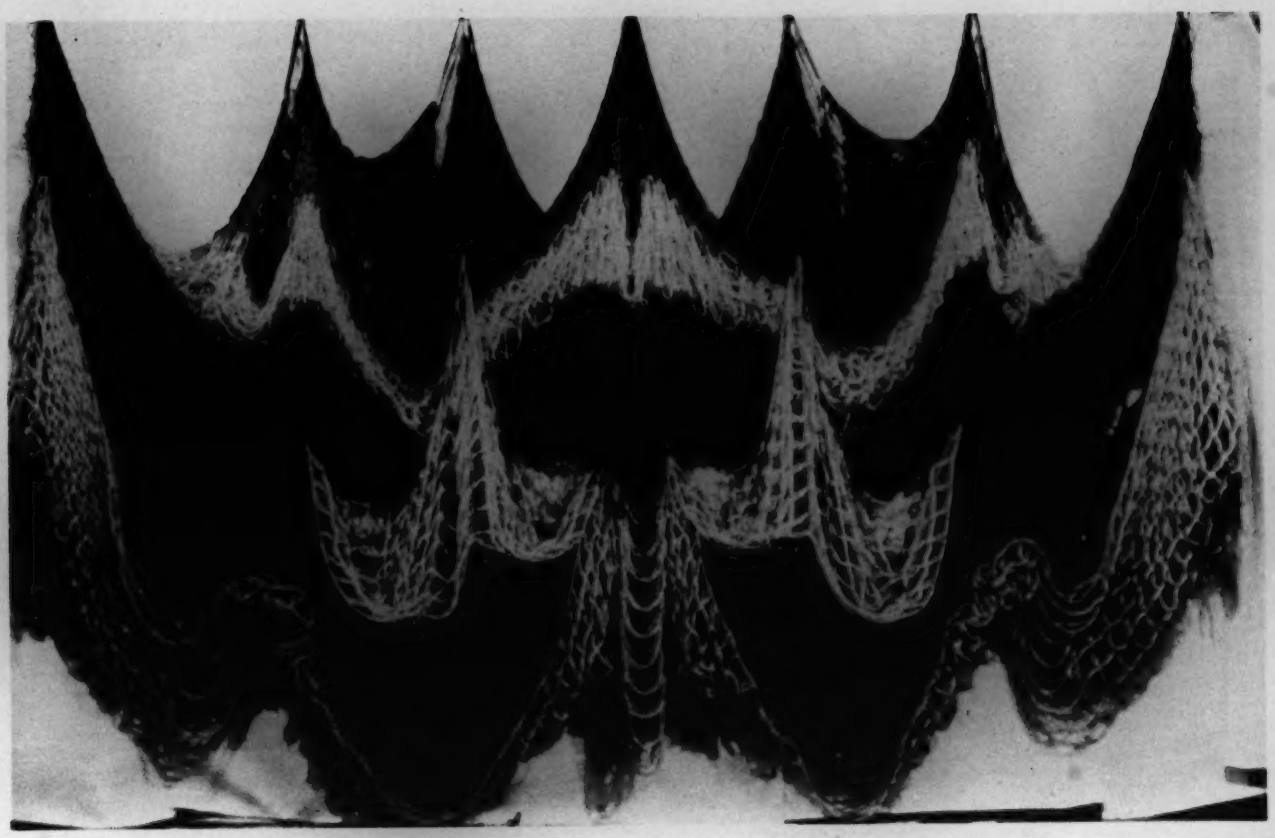
45 Elizabeth Train, **Centering**

48 Robin Becker, **Blood Stains on Satin Sheets** (detail)



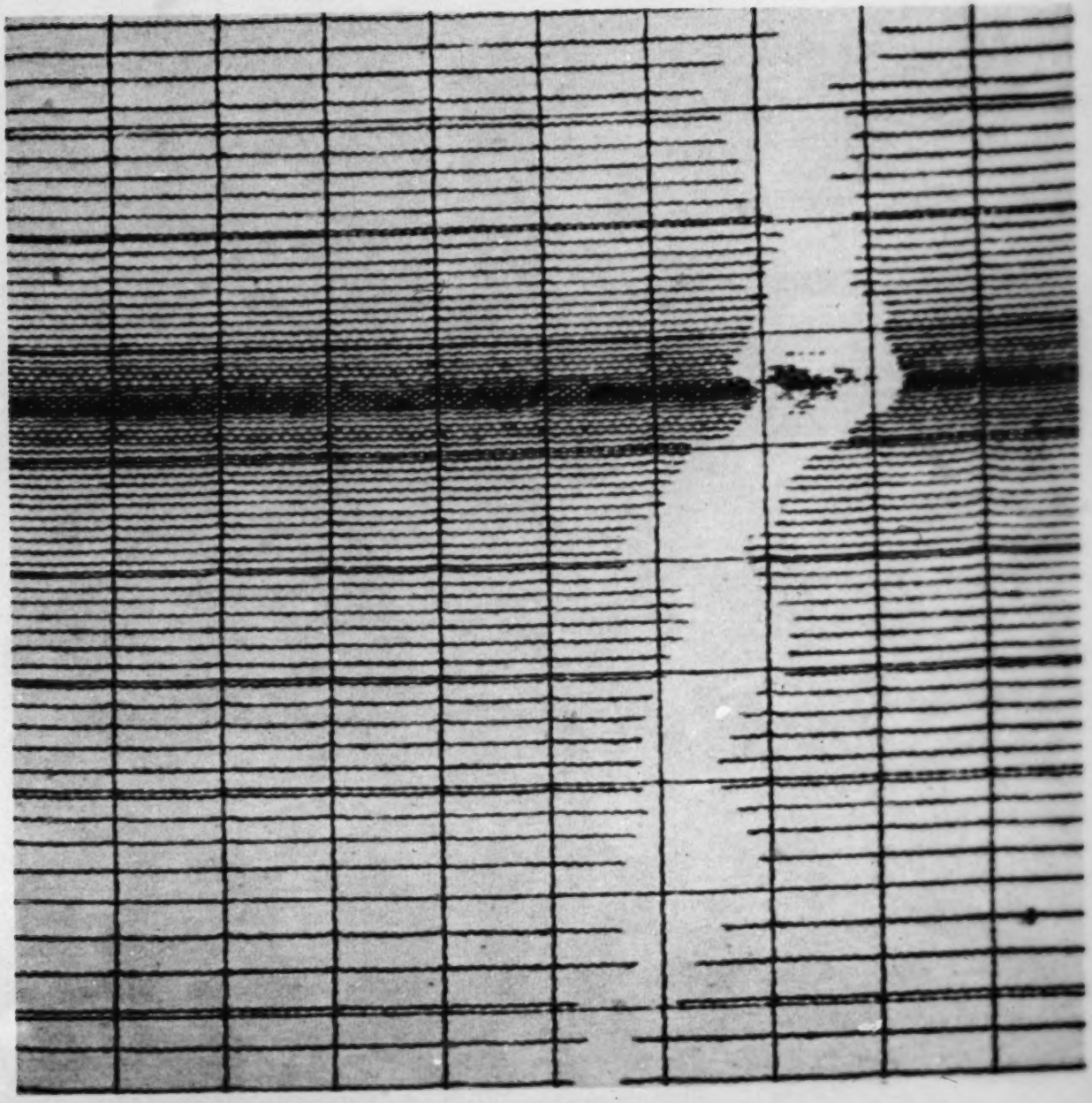
74 Budd Stalnaker, **Strips and Stripes** (detail)

79 Naomi Schedl, **Paper Cradle**



85 Sherri Smith, **Lacquer**

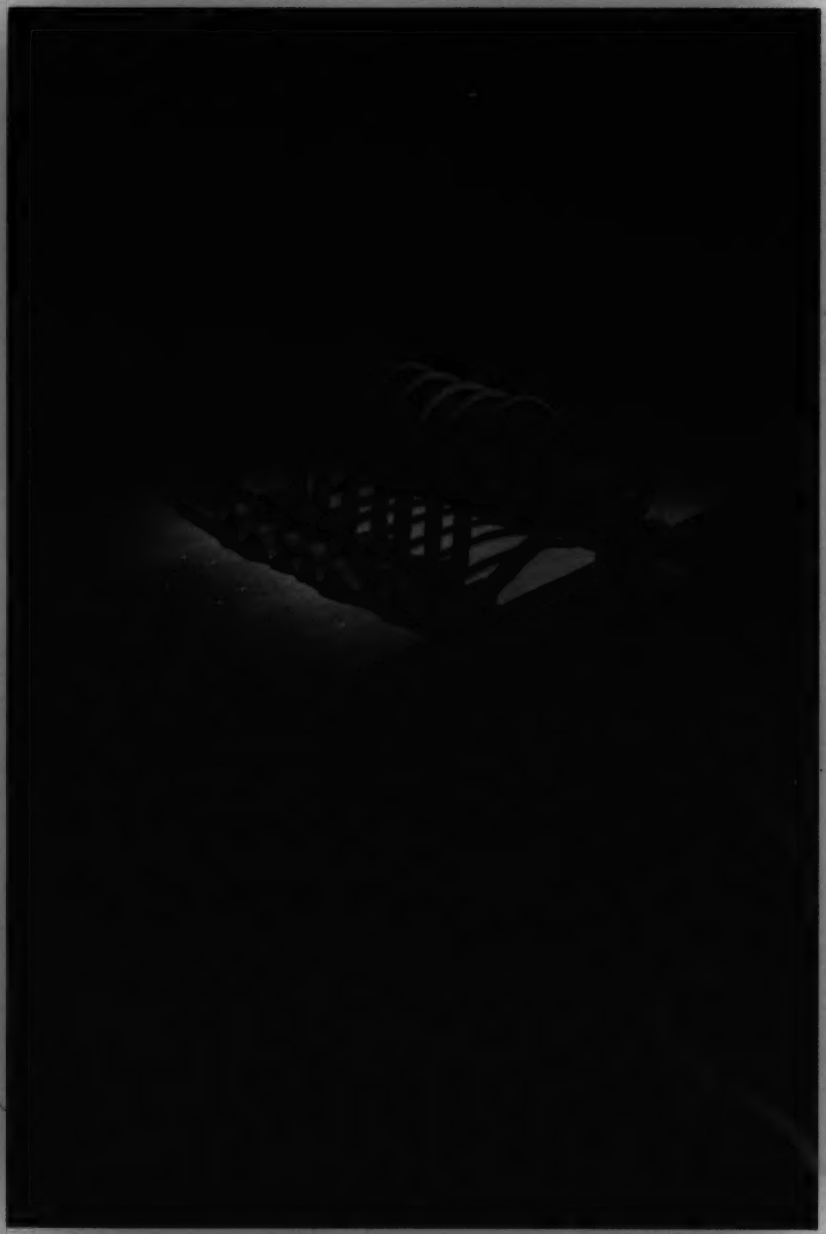
90 Gerhardt Knodel, **Up and Away**



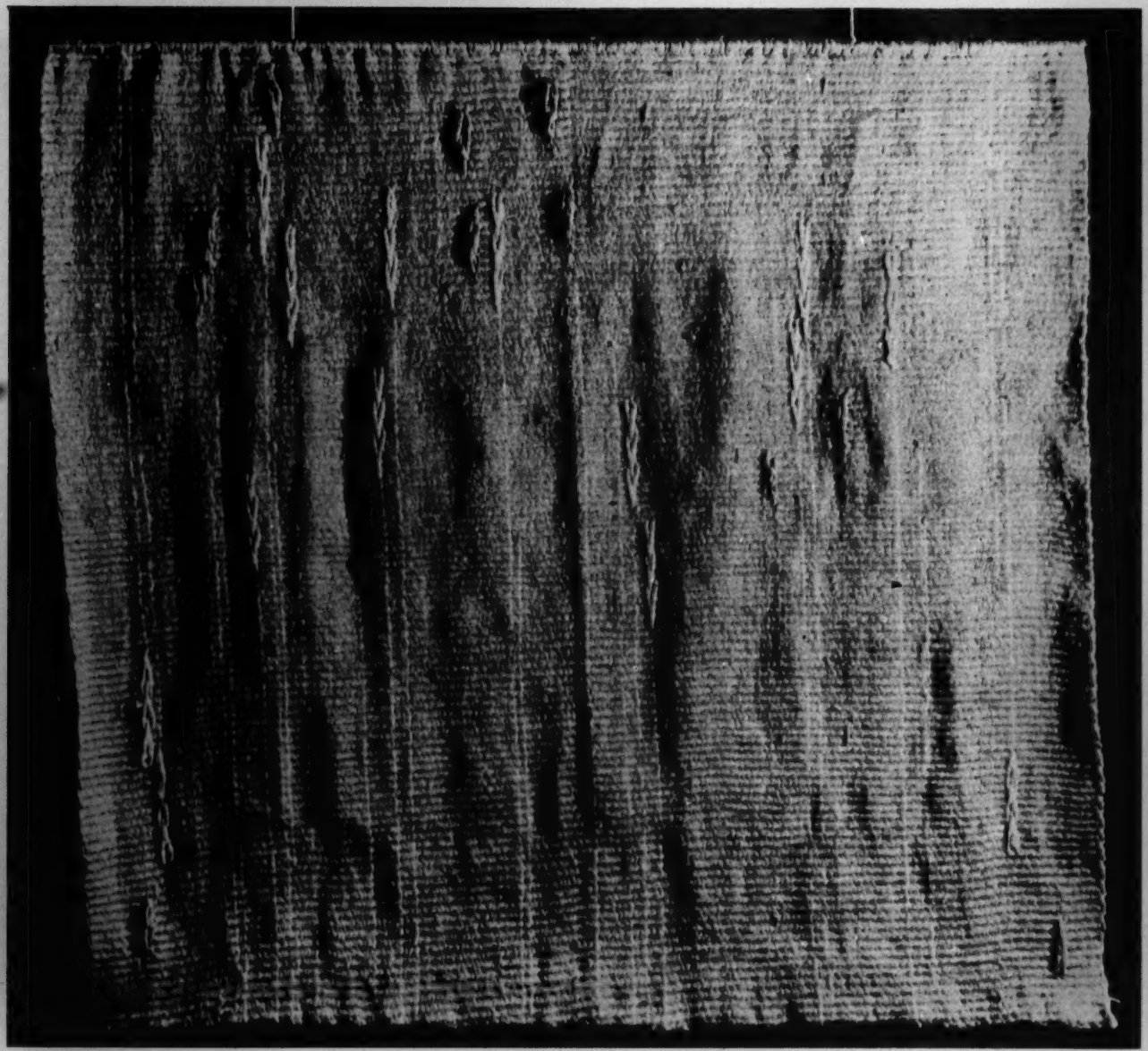
101 Nancy McGee, **Grid Series #2**

102 Louise Pierucci, **Calico Grid** (detail)

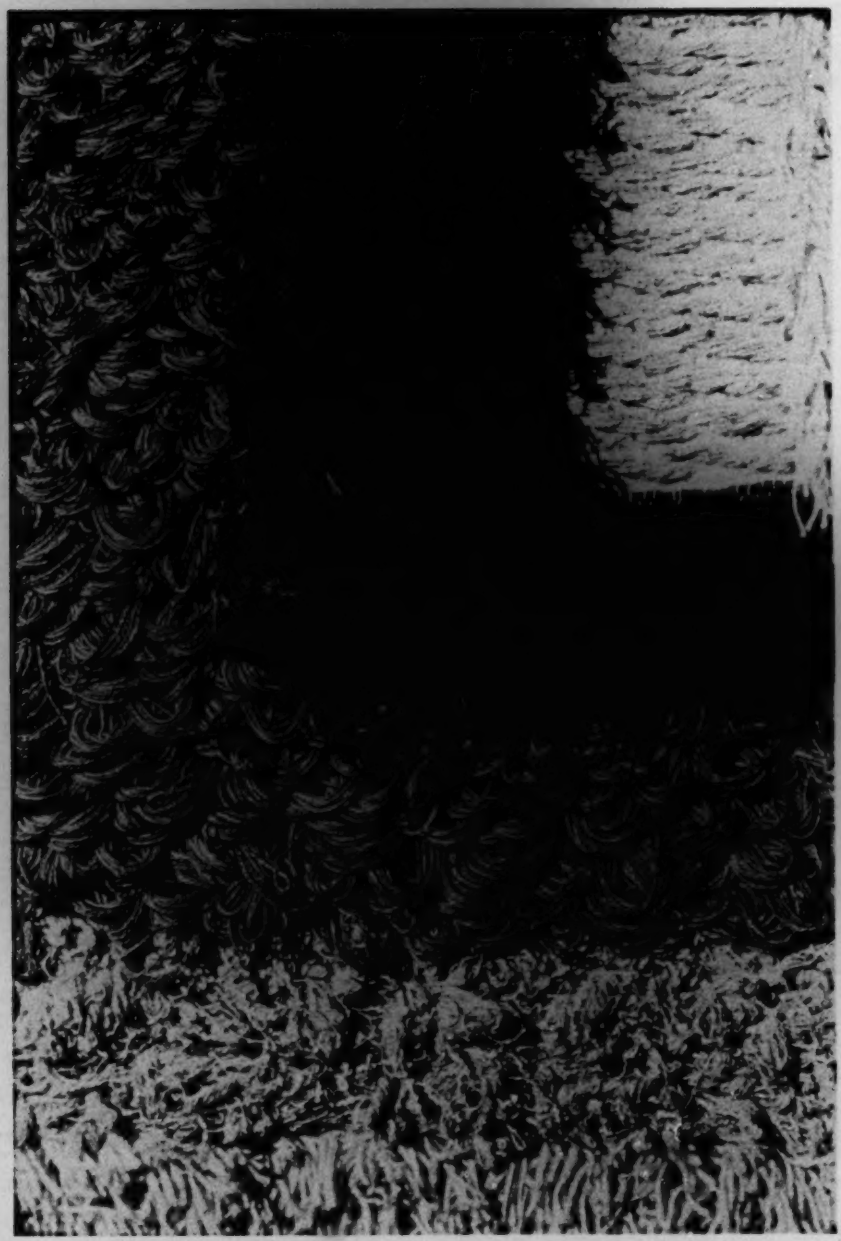
121 Tetsuo Kusama, **Uneri - I**



123 Terry L. McRae, **Prismatic Promise**

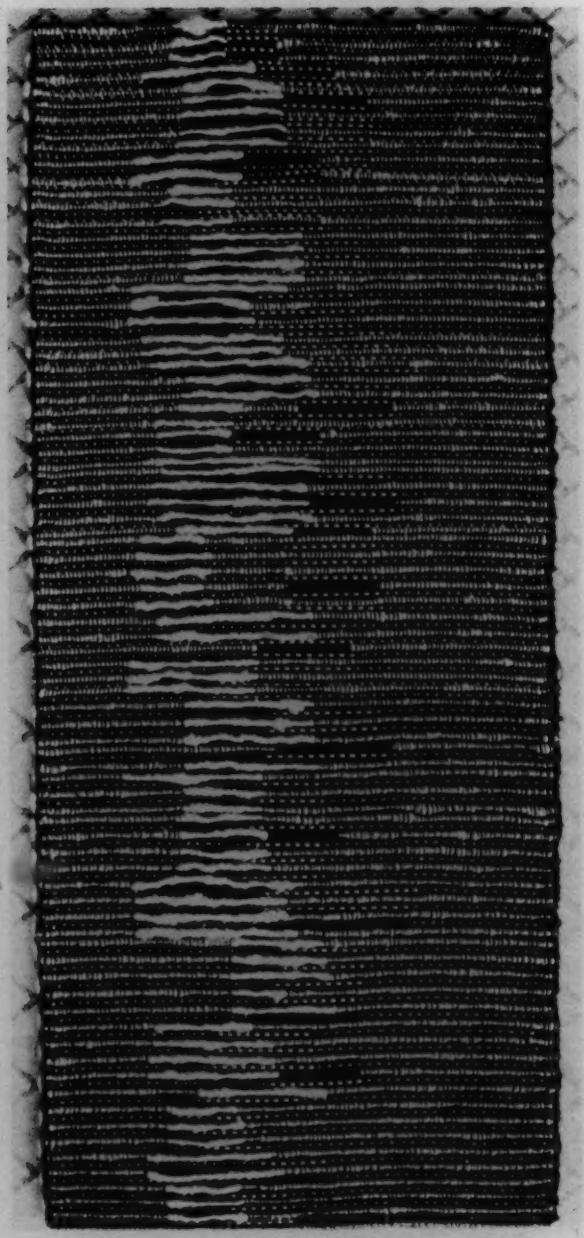


22 Lissa Heineman, **Wheat Field**

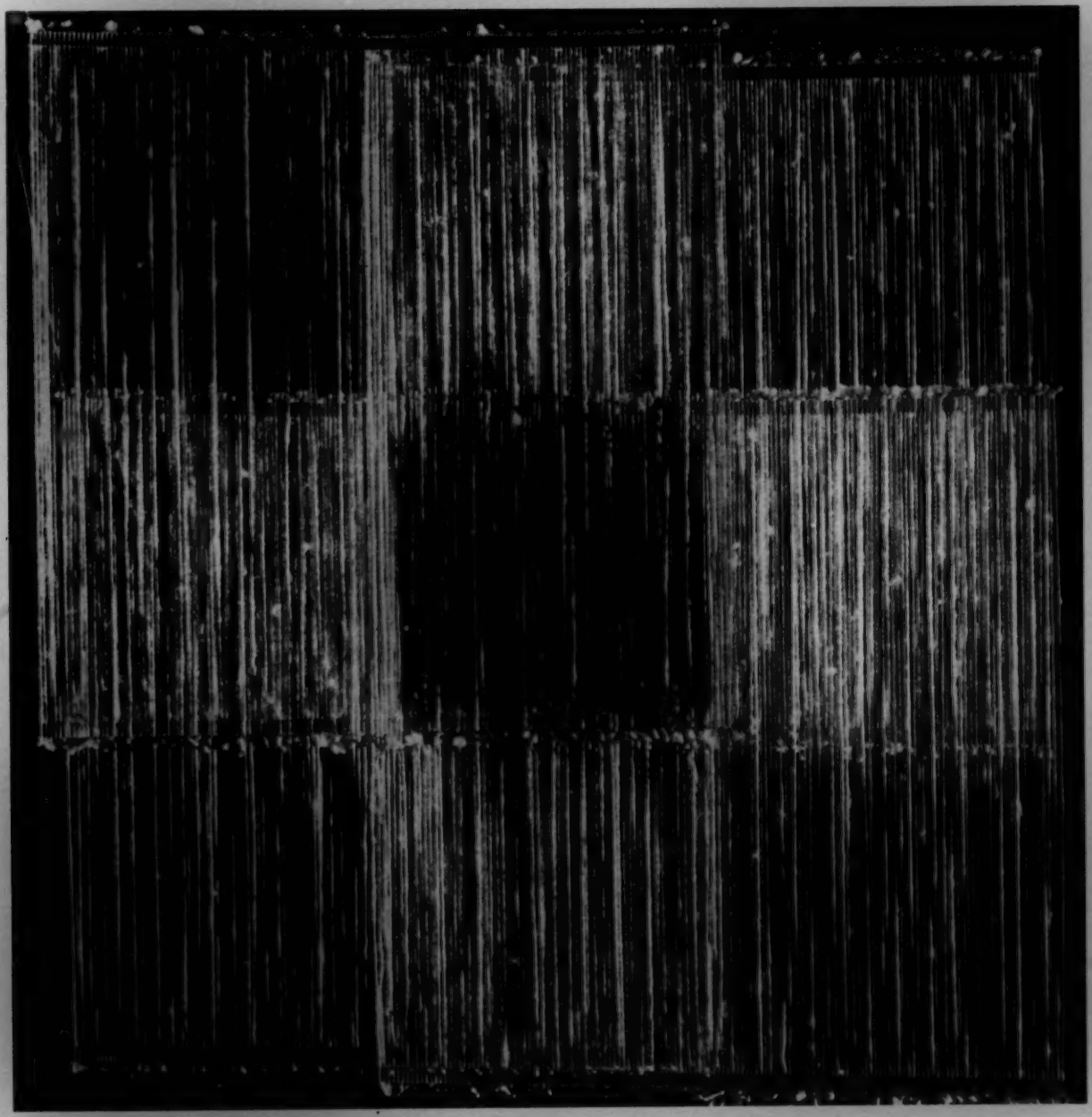


41 Patricia Ebert, **Soft Angle**

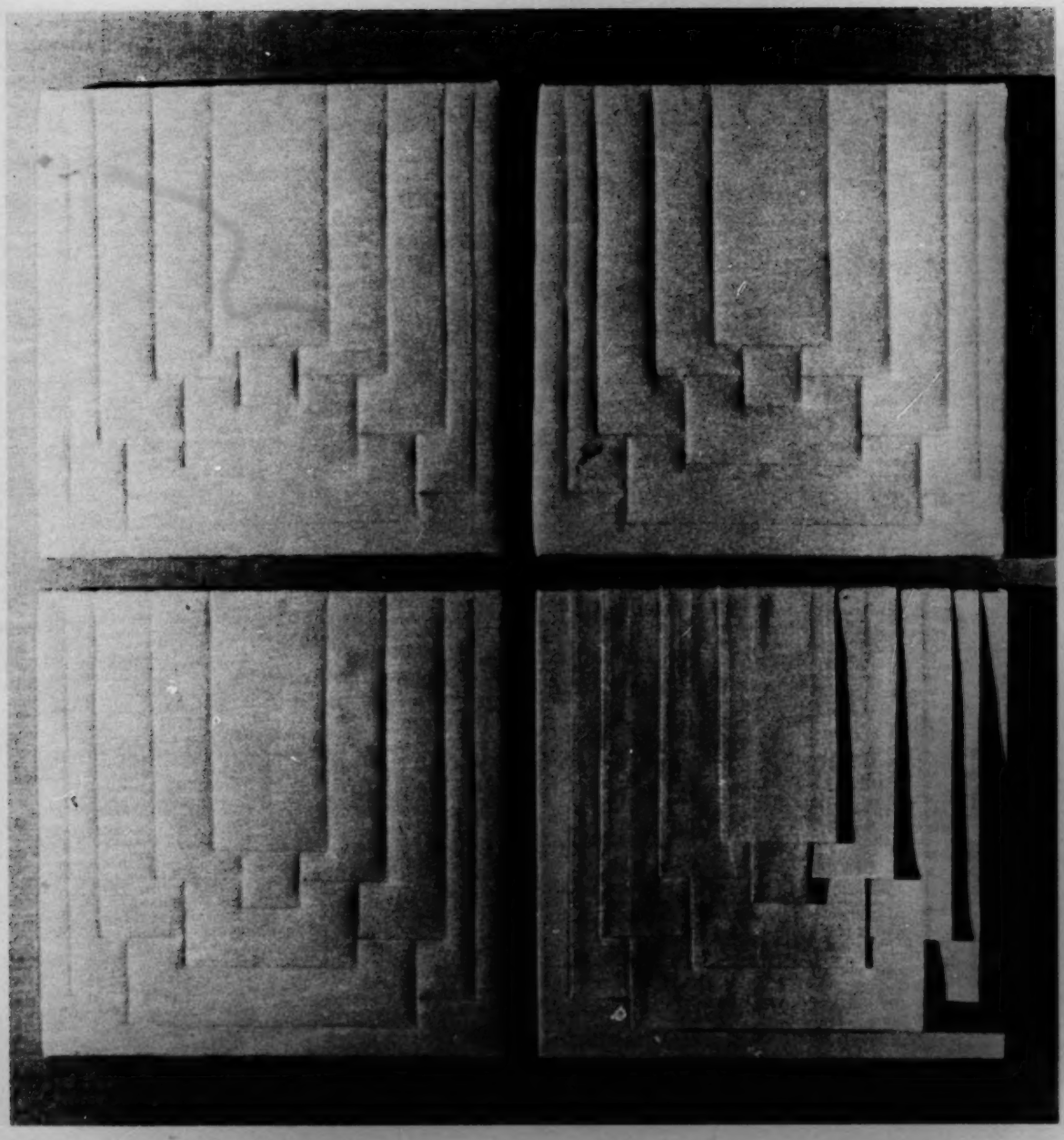
50 James H. Sanders, **Recycled Loveseat; Landscape**



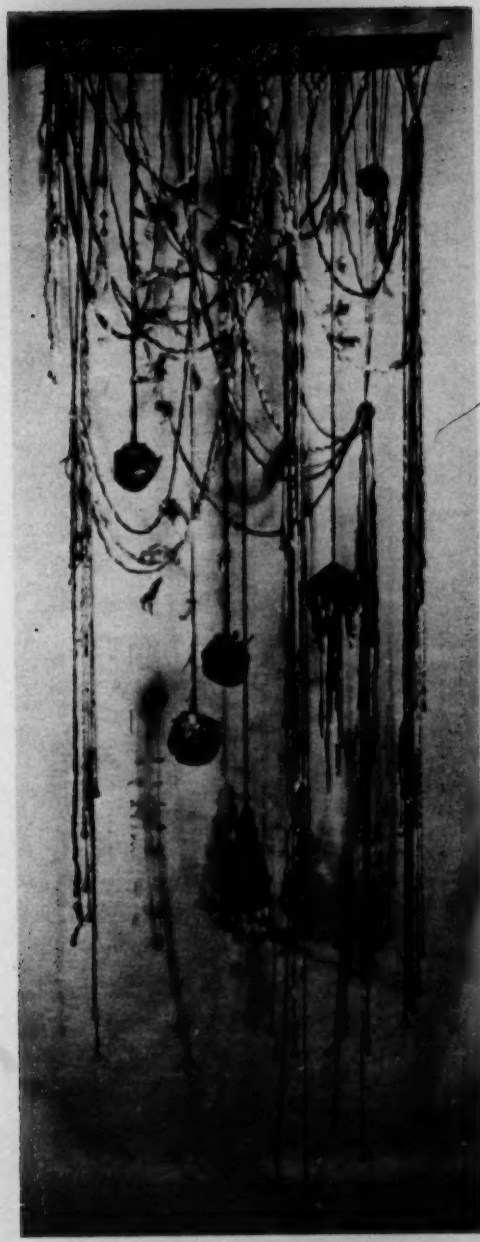
58 Mahboob Shahzaman, **Epistle**



61 Virginia Rous, **Four Squares**



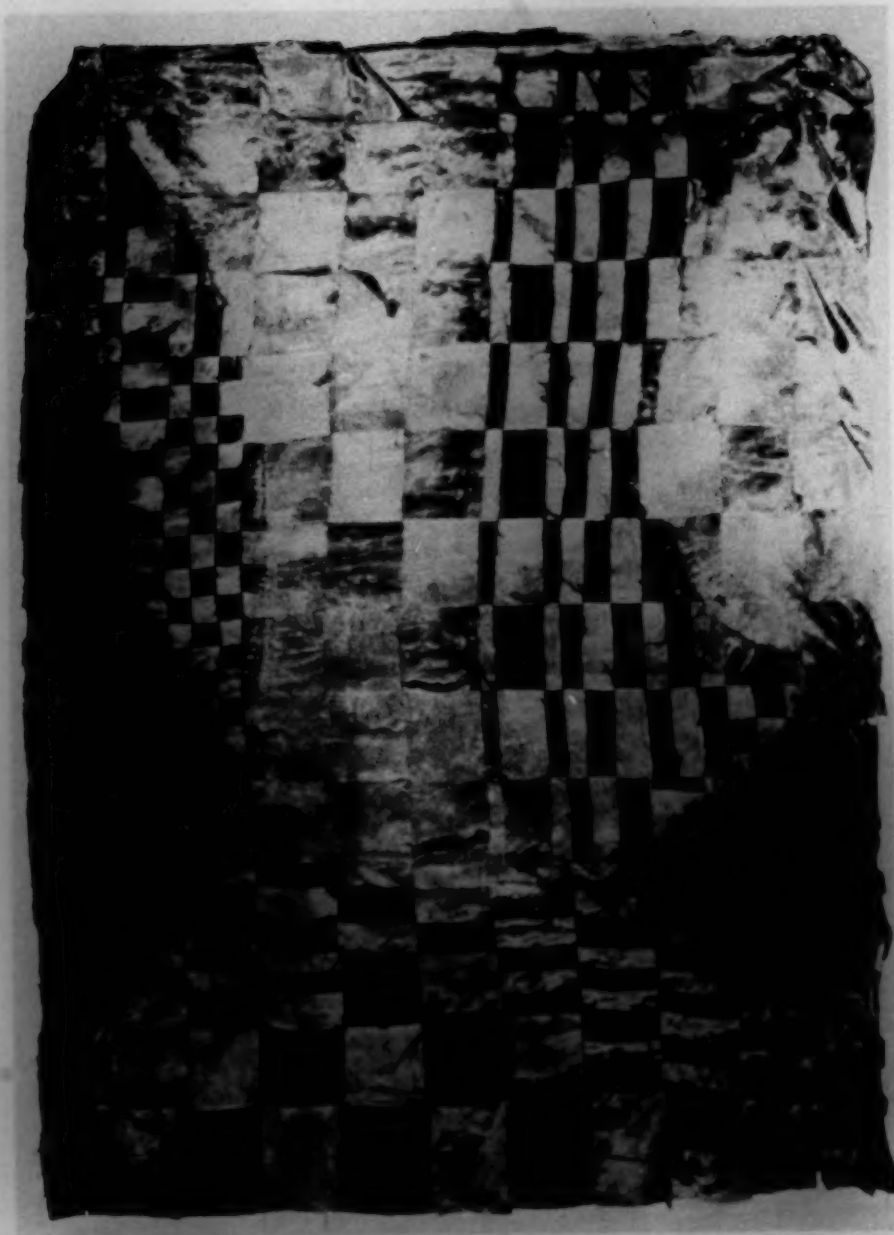
63 JoAnn Garaas Skabo, **Perception Modules**



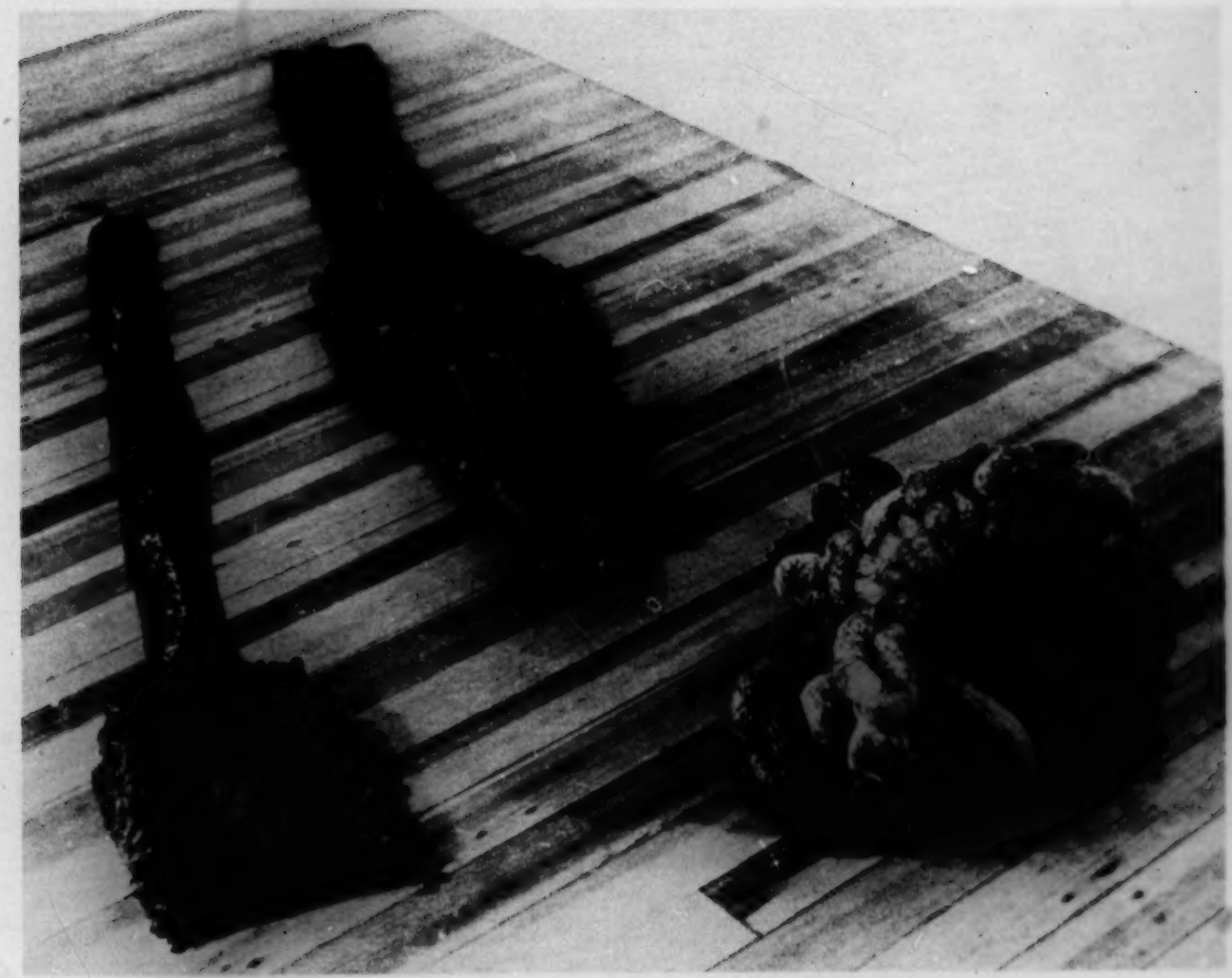
71 Naomi Whiting Towner, **Mystical Tones**

76 Susan Harris, **Sensuous Form #2**

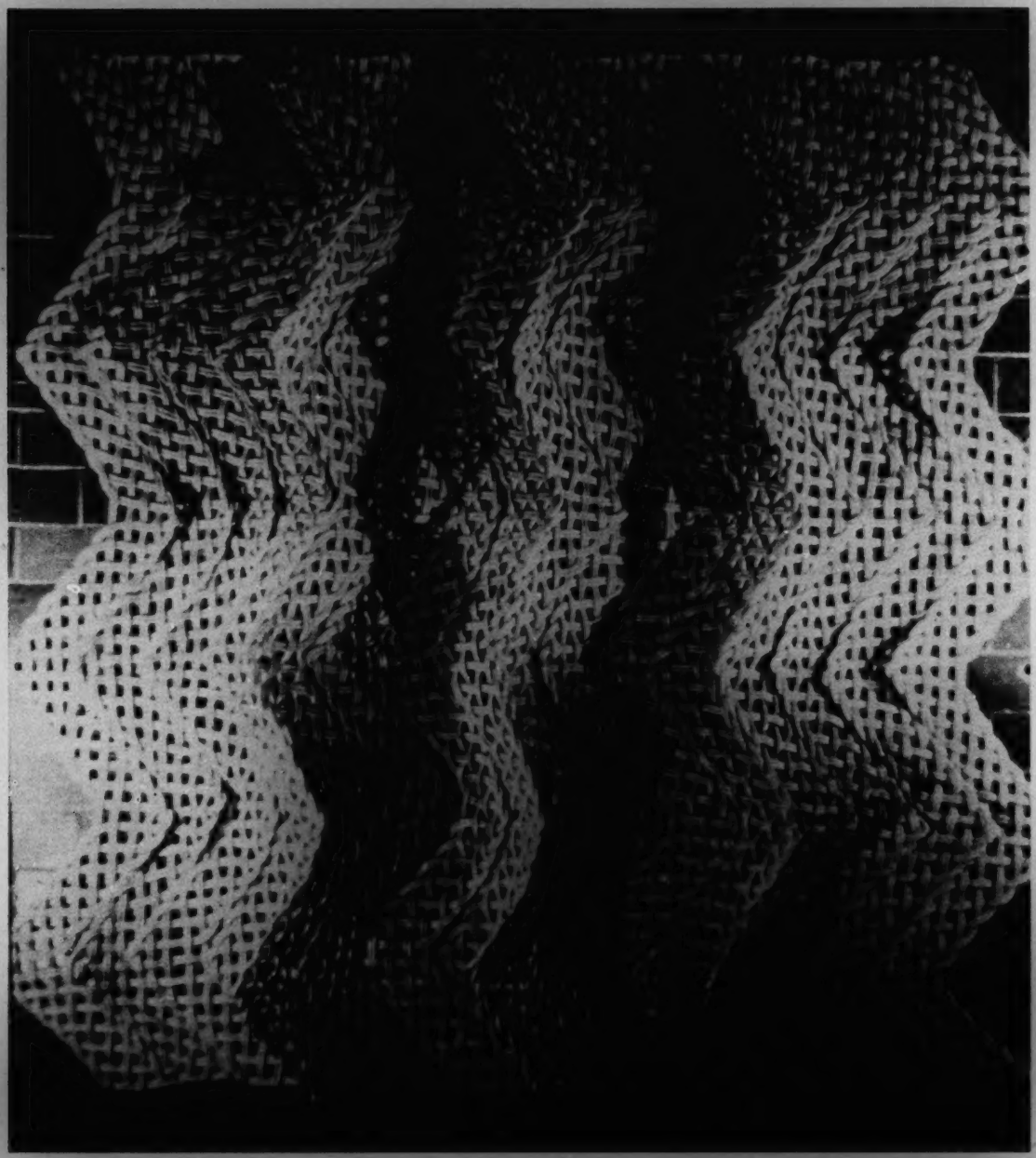
77 Catherine Joslyn, **Netted Construction**



81 Sue Kuffel, **Untitled**

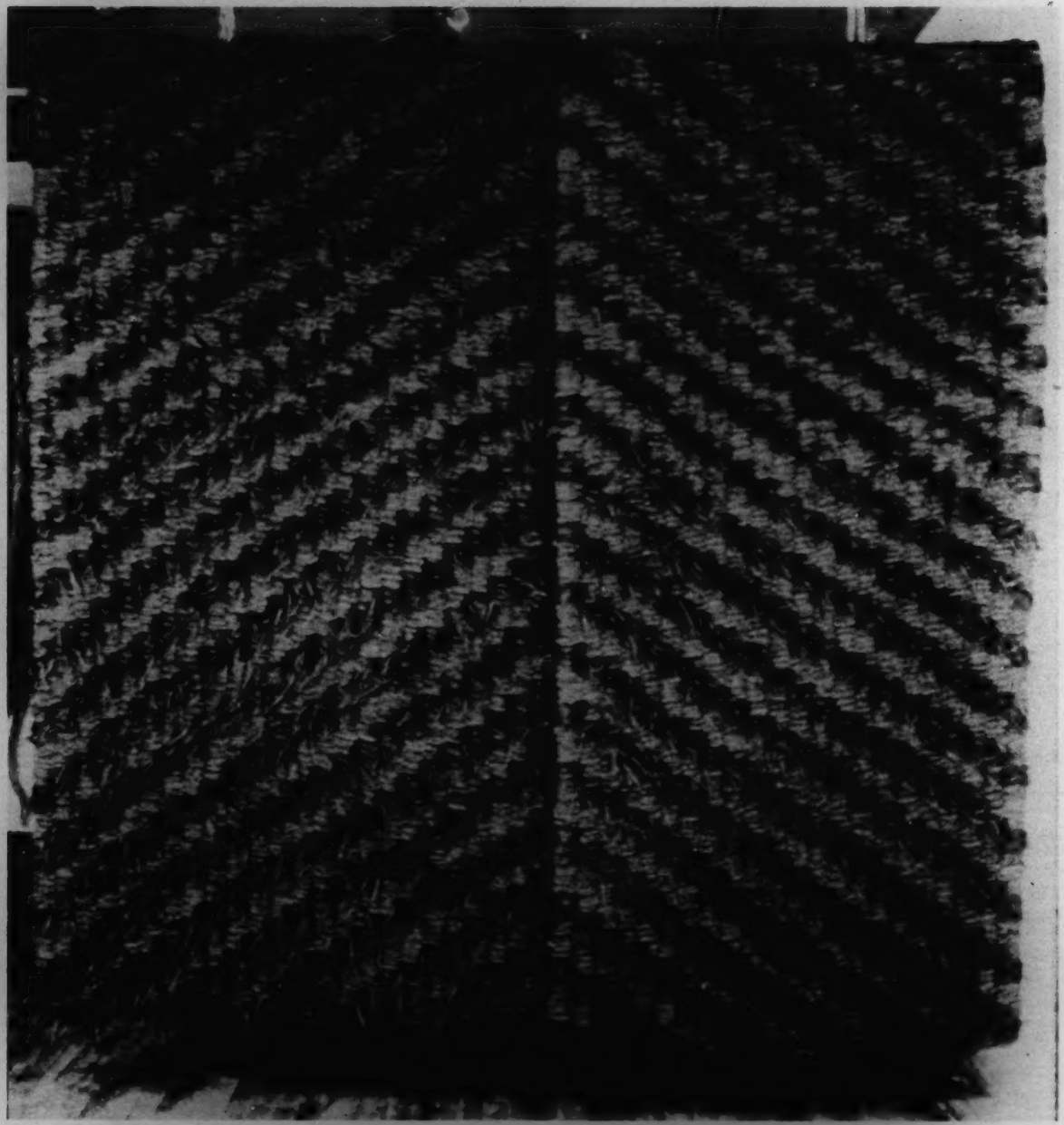


84 Chelsea Miller, **Loop Series**

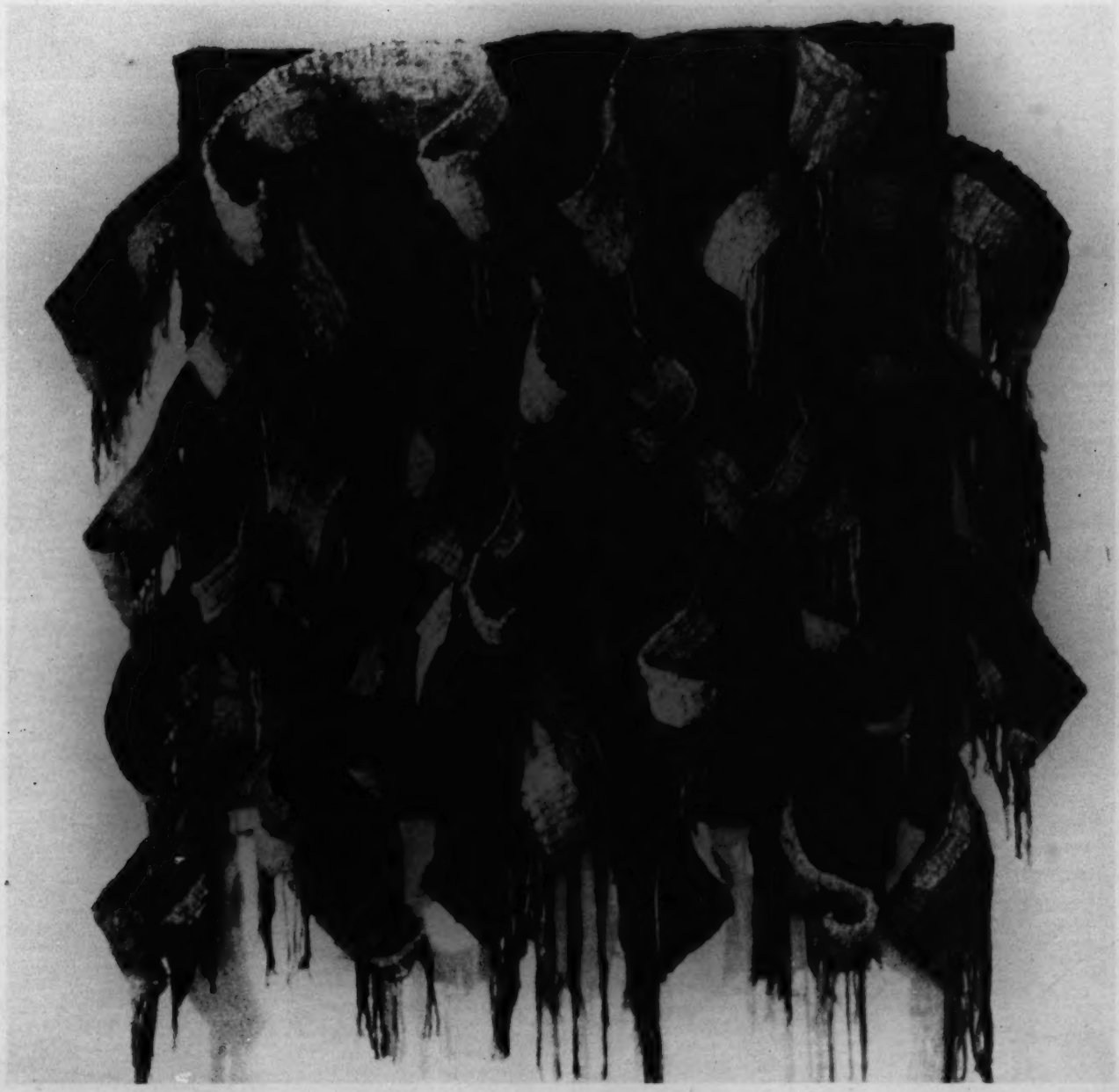


86 Kathy Hoyer, **Tikal**

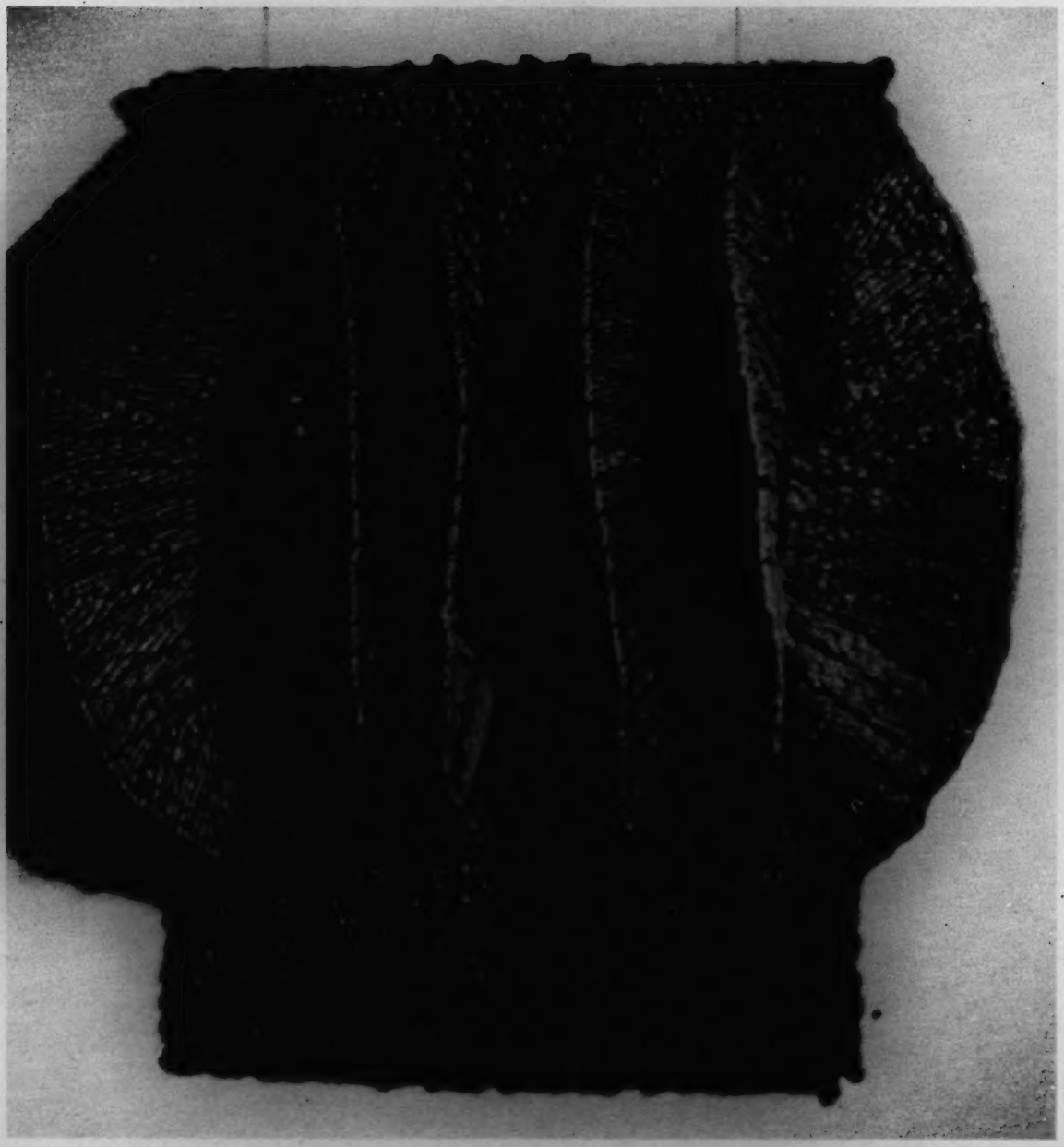
92 Barbara Cooper, **Antenna**



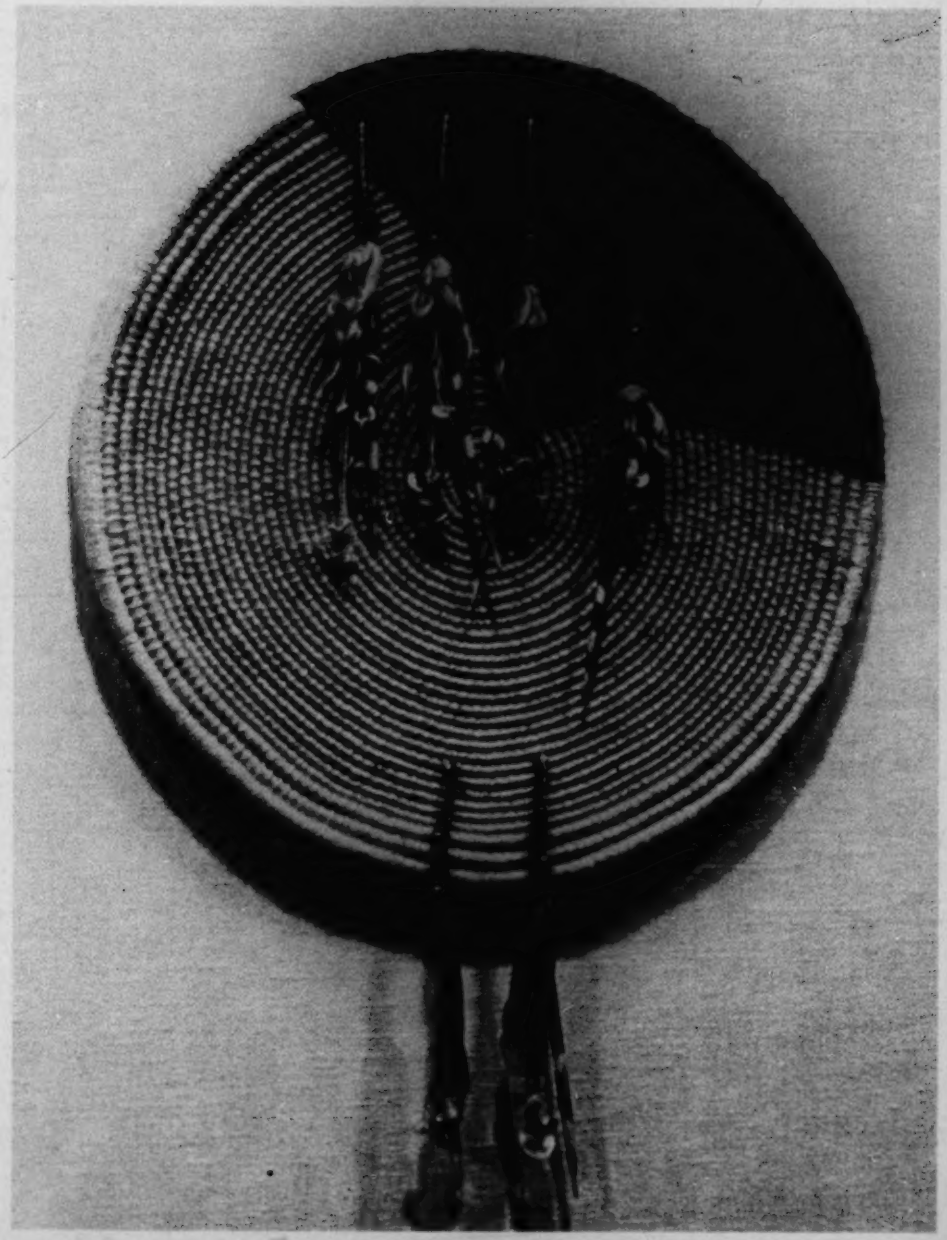
96 Adela Akers, **The Fifth Gate**



105 Julie Staelin, **Arms**



106 Diane Vargo, **Dynamo Curves**

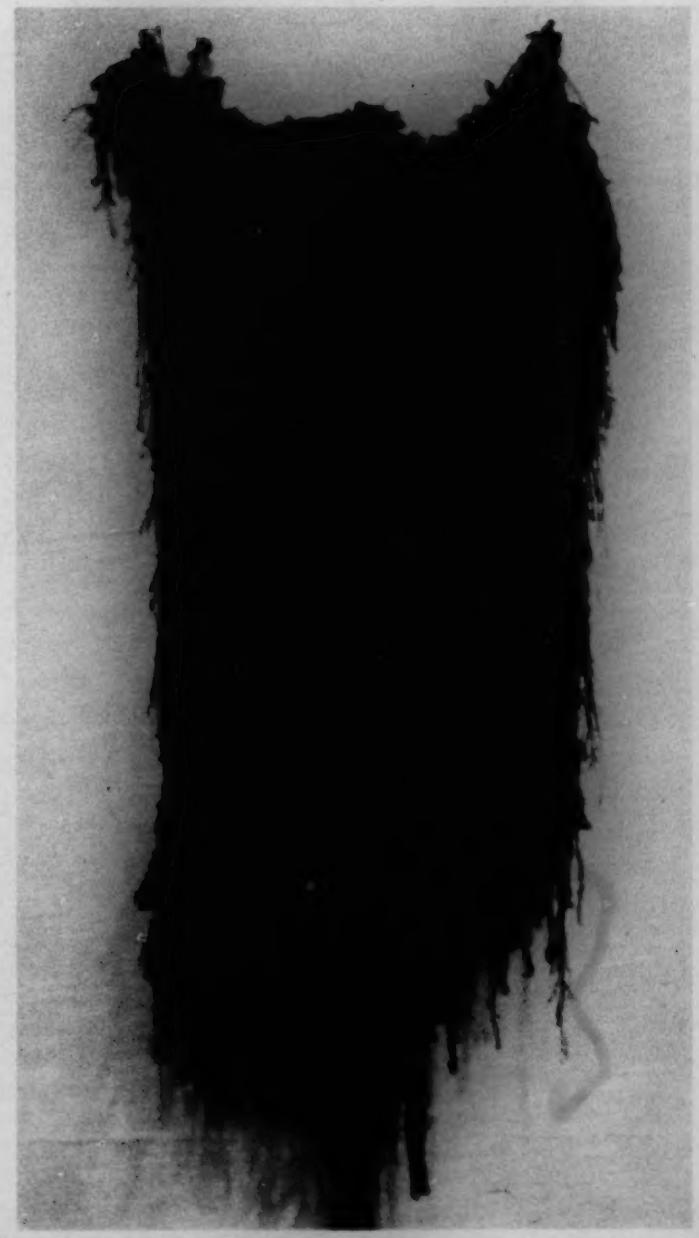


108 Roger Thomason, **Moon Disk**

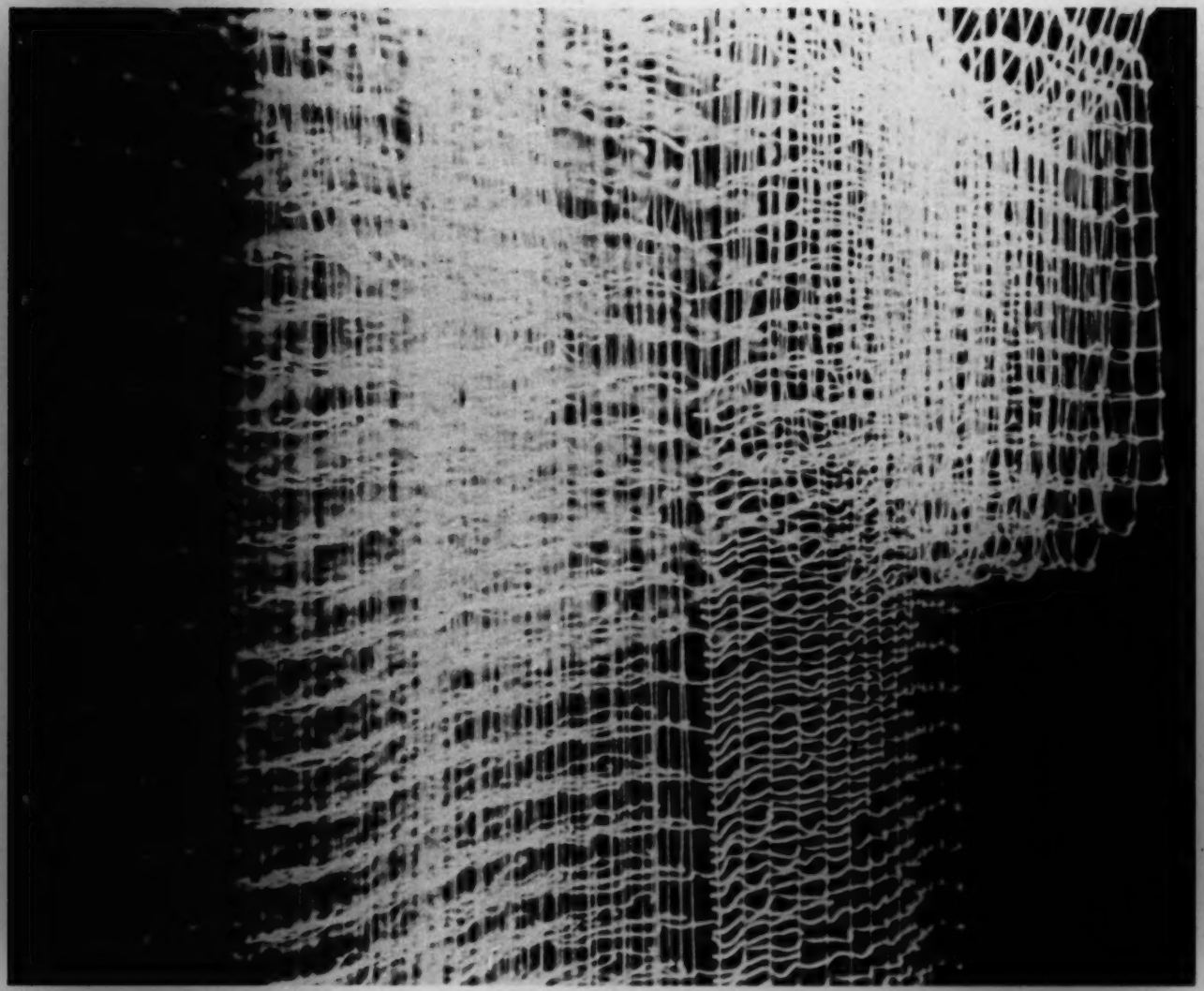
110 Jeanne Erickson, **Self Portrait with Enclosures**

112 Diane Kirk, **Untitled**

115 Corky Stuckenbruck, **Folds II**



118 Sherry Smith, **Merlin's Coat**



125 John D. Hawthorne, **Plane I**

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